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Andrew Carnegie
James T. Whelan.
Beduard Strauss
Blenor W. Everest
Jenny Broch
Marie Louise Dotti
Marie James
Blenor W. Everest
Jenny Broch
Marie Louise
Jenny Broch
Jenny Broch
Jenny Broch
Jenny
Blanche Roosevelt
Antonia Mielke
Titus d'Ernesti
Antonia Mielke
Titus d'Ernesti
Antonia Mielke
Titus d'Ernesti
Antonia Mielke
Titus d'Ernesti
Anna Bulkeley-Hills
Charles M. Schmitz
Friedrich von Flotow
Franz Lachner
Heinrich Marschner
Edmund C. Stanton
Nestore Calvano
William Courtney
Josef Staudig!
Lulu Veling
Mrs. Minnie Richards
Florence Clinton-Sutr
Acthur Friedheim
Grieg Adolf Henselt
Revard Grieg
Adolf Henselt
Revard Grieg
Adolf Henselt
Rugen d'Albert
Lilli Lehmann
William Candidus
Franz Rummel
Jenny Schradieck
John F. Rhodes
Wilhelm Gericke
Frank Taft
C. M. Von Weber
Edward Fisher
Kate Rolla
Charles Rehm
Harold Randolph
Minnie V. Vandever
Adele Aus der Ohe
Karl Klindworth
Helen D. Campbell
Alifredb Baril
Wm. R. Chapman
Otto Roch Otto Roth Anna Carpenter W. L. Blumenache Leonard Labatt Albert Venino Josef Rheinberger Max Bendix Helene von Deanh

ous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

Adelina Pattu Ida Klein Sembrich Christine Nilsson Scalchi Trebelli Marie Roze Anna de Bellocca Releixa Gerster Nordica Josephine Yorke Anna de Bellocca Releixa Gerster Nordica Josephine Yorke Emmile Ambre Emma Thursby Thomas Martin Cresa Carredo Kellogg, Clara L. 2 Materia Albani Corp. Damos Charles F. Tretbar Jenuic Dickerson Grant Pictro Mascagni W. H. Sherwood Segno York Sender Theodore Thomas Through Corp. Damos Charles F. Tretbar Jenuic Dickerson Jenuic Dickerson Charles F. Tretbar Jenuic Dickerson Charles F. Tretbar Jenuic Dickerson R. A MacDowell Renty Mason P. S. Gilmore Henry Mason P. S. Gilmore Bianch P. S. Gilmore Bianch P. S. Gilmore Dickatha Paulsen Whit Hubest de Blanck Asthinka Paulsen Whit Hubest de Blanck Antoine de Kontaki S. B. Mills M. Bowman Otto Bendix W. H. Sherwood Segno P. S. Gilmore Goral Henry Mason P. S. Gilmore Goral Henry Mason P. S. Gilmore P. S. G Marchesi
Henry Mason
P. S. Gilmore
Kathinka Paulsen White
Hubezt de Blanck
Dr. Louis Maas
Max Bruch
L. G. Gottschalk
Antoine de Kontski
S. B. Mills
B. M. Bowman
Otto Bendix
W. H. Sherwood
Stagno W. H. Sherwood Stagno Victor Nessler Johanna Cohen Charles F. Tretbar Jennie Dickerson B. A. MacDowell Theodore Reichman Max Treuman C. A. Cappa Montegriffo Mrs. Helen Ames S. G. Pratt. Rudolph Aronson Richard Theodore Dr. Dam Campani Julius voi Constantin Sternberg
Constantin Sternberg
Dengremon
Galassi
Hans Balatka
Mathilde Wurm
Liberati
Johann Strauss
Anton Rubinstein
Del Puente
Joseffy
Julia Rivé-King
Hope Glenn
Louis Blumenberg
Frank Van der Stucken
Frederic Grant Gleason
Fredinand won Hiller
Robert Volkmann
Julius Rietz
Max Heinrich
A. L. Guille
Ovide Musin
A. L. Guille
Ovide Musin
Louise Natali
Rthel Wakefield
Carlyle Petersilea
Carl Retter
George Gemünde
Bmil Liebling
Van Zandt
W. Edward Heimendahl
Mrs. Clemelli
Mrs. Clemelli
Mrs. Clemelli
Mrs. Clemelli
Mrs. Waugh Lauder
Mendelssohn
Mrs. Waugh Lauder
Mendelssohn
Hans von Büllow
Clara Schumann
Joachim Montegriffo Mrs. Helen Ames S. G. Pratt. Rudolph Aronson Hermann Winkelman Donizetti William W. Gilchrist William W. Grieffer
Ferranti
Johannes Brahms
Meyerbeer
Moritz Moazkowski
Anna Louise Tanner
Flioteo Greco
Wilhelm Junck
Fannie Hirsch
Funce
Morit Hosen
Flioteo Greco
Wilhelm Junck
Funce
Flioteo Greco
Wilhelm Junck
Funce
Flioteo Greco
Funce
Funce Joachim
Samuel S. Sanford
Frans Lisat
Christine Dossert
Dora Henninges
A. A. Stanley
Brant Catenhusen
Heinrich Hofmann
Charles Fradel
Benil Sauer
Jesse Bartlett Davis
D. Burnaeister-Petersen
Willis Nowell
August Hyllested
Gustaw Hinrichs
Xaver Scharwenka
Heinrich Boetel
W. E. Haalam
Carl B. Martin
Walter J. Hall
Conrad Ansorge
Carl Baermann
Bmil Steger
Paul Kalisch
Loua Svecenski
Henry Holden Huss
Neally Stevens
Dyas Flanagan
A. Victor Benham
Mr. and Mrs. Carl Hild
Anthony Stankowitch
Moriz Rosenthal
Victor Herbert
Martin Roeder
Joachim Raff
Felix Mottl Charles Fradel
Emil Sauer
Jesse Bartlett Davis
D. Burnaeister-Petersen
Willis Nowell
August Hyllested
Gustaw Hinrichs
Kaver Scharwenka
Heinrich Boetel
W. E. Haalam
Cante Mann
Carle Marman
Marman
Carle Marman
Carle Marman
Carle Marman
Maria Marman
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Marman

THE Worcester Festival is really the first gun of the musical season.

THE Mascagni broth still boils fiercely over the fire made by Messrs. Aronson and Hammerstein. What's in a name?

W AGNERISM lost an ardent champion by the death of Ferdinand C. W. Praeger, who was buried at Kensal Green Cemetery, September 8.

THE receipts of the Bayreuth Festival amounted to \$165,000, a great financial success. Next year there will be ten performances of "Parsifal," seven of the "Meistersinger" and three of "Tannhäuser."

WHAT a curious thing it is that those people who never have time to read THE MUSICAL COURIER are the first to write indignant letters to its office when they see something in it that offends their vanity.

WALTER DAMROSCH, with his usual enterprise, will present, during the course of his orchestral concerts this season, some remarkable and interesting novelties. A list of these compositions will appear later in THE MUSICAL COURIER.

"HE Vienna " Musikalische Rundschau" states that the "direction of the Great World's Fair Theatre at the Chicago Exposition has been given to G. Amberg unanimously." Will that well informed paper kindly state where the Great World's Fair Theatre is to be located, or rather what it really is?

ANSLICK is credited with a thoughtful remark con-H ANSLICK is credited with a thoughtful remark con-cerning dance music: "The lowest class of dance music has only to do with the feet; in a higher grade it addresses itself to fancy, to feeling, even to intellect. To do justice to this higher class it is necessary that the composer should raise himself from the merely gymnastic point of view of the dance to its social and ideal importance."

 $J^{\mathrm{UDGING}}$  from Colonel Olcott's lecture, read before the Seidl Society in Brooklyn last Saturday afternoon by his sister, Mrs. W. H. Mitchell, the worthy Theosophist believes that musical vibrations can accomplish anything. Well, so does Keeley, of motor fame, and so did Richard Wagner, and you all remember the tumbling of the walls of Jericho when some prehistoric Levy blew his cornet before them. There is no telling to what uses music may be put.

Is it not a good thing for Philadelphia, which before New York could boast of itself as being the most musical city in America, that it has such workers for the cause in its midst as Gustav Hinrichs, Richard Zeckwer, Maurits Leefson, Constantin Sternberg, Gustav Hille, Gilbert Combs and others? Michael Cross, Charles Jarvis and Hugh Clark had nigh stifled the little musical life of the community with their commonplace philistinism and general want of enterprise. Third rate pianists, organists, conductors and composers, they contrived to make the Quaker City a by-word of reproach in musical America, but their day is done, luckily for the interests of art.

THERE seems to be a suicide wave rolling over musical Europe. Marie Wilt, the famous Wagner singer, whose voice, for volume and sweetness, was phenomenal, threw herself out of a window last week in Vienna; Albert Millet, operatic composer, twenty-eight years old, at Hennequeville, France; John Forster, composer, in Vienna, forty-three years of age, and Carlo Wirtz, composer, twenty-seven years of age, in Venice. Is it possible that these three composers laid violent hands on themselves because of the success of Mascagni? It may be so, for it certainly seems that before we are through with the "Cavalleria Rusticana" some managers and critics will com-

THE late James Russell Lowell had not much to say about music. In a picturesque passage about the sea in his recently published "Literary Essays" there is, however, a musical comparison which may interest organists. Lowell says: "The

mountains are from the plain. Lucretius made this discovery long ago. Even at his best, Neptune in a tete-a-tete has a way of repeating himself, an obtuseness to the ne quid nimis that is stupefying. It reminds me of organ music and my good friend Sebastian Bach. A fugue or two will do very well, but a concert made up of nothing else is altogether too epic for me. There is nothing so desperately monotonous as the sea. I sometimes sit and pity Noah; but even he had his advantage over all succeeding navigators, that wherever he landed he was sure to get no ill news from home. He should be canonized as the patron saint of newspaper correspondents, being the only man who ever had the very last intelligence from everywhere."

#### BOSTON SYMPHONY.

THE Supreme Court on Thursday, in a suit brought by Hamilton R. Squier as attorney for Max Bachert, of Boston, proprietor of the Boston Symphony Orchestral Club, against Mario Blodeck and Richard Stoelzer, rendered a decision restraining Blodeck and Stoelzer from using the words, "The Boston Symphony Club," as the title of their concert organization and from giving concerts under that name. The opinion was written by Judge O'Brien.

We wonder if Judge O'Brien was aware of the fact that the name "Boston Symphony," appropriated by Bachert, is the property of the Boston Symphony Orchestra and that in making use of the deceptive title "Boston Symphony Orchestral," adding merely the letter "l," this Max Bachert, Esq., was doing business on the great reputation of the Boston Symphony Orchestra?

What, pray you, is an "orchestral" club, anyhow? Is there such a thing as an "orchestral" club, unless it be a club consisting of members of orchestras? And even then the title would be far fetched and incongruous.

An inquiry into this matter on the part of the attorneys for the defense might have shown in court exactly what the attitude on this assumed title is of the management of the Boston Symphony Orchestra. The people conducting that great institution have for years past been annoyed by the hybrid title of Bachert's club and have been compelled to resort to all sorts of explanations to clear the vexatious interference with the legitimate name and title of their organization.

They have consistently refused to make public the cause of their disturbance for fear of giving undue prominence to and advertising Bachert's scheme, although THE MUSICAL COURIER stepped into the breach on several occasions to explain the situation to the music public.

From the view point of common decency the assumption of the name on the part of Bachert has been simply revolting, for it was known and instinctively felt that it was merely an attempt at trading on another name.

Judge O'Brien could not have known these circumstances; he could not have known them and then render such a decision.

Moreover "Boston Symphony Club," the name of the club of the defendants in this action, is a title to which appertains some logic. There can be such a thing as a symphony club without exaggeration. In this city we have a Philharmonic Orchestra and a Philharmonic Club, and neither is mistaken for the other. There can be a Symphony Orchestra and a Symphony Club without the slightest friction or interference. There is no play upon words involved and no attempt to utilize another title. An orchestra is one thing, a club another.

But a "Boston Symphony Orchestral Club" is the color of another horse. The dovetailing of the word "orchestral" is ridiculous from a musical view point, particularly when the character of the organization over which Bachert presides is considered, and the intention of the use to which it was or is to be put is too apparent to admit of any doubt as to the motive. of the man who projected the scheme.

It might be suggested to carry this question up to a higher court and bring the managers of the Boston Symphony Orchestra on the stand. Now that publicity has been given to the scheme they might as well try their hands at the same kind of process Bachert just utilized. As a court decided in Bachert's favor under such peculiar circumstances, another court sea was meant to be looked at from the shore as might decide in favor of the Boston Symphony Orchestra. It is no longer a question of law, it is a question of morals. Can the Boston Symphony Orchestra continue to ignore the situation and permit Bachert to transact business as manager of the "Boston Symphony Orchestral Club" with all that that name implies?

He might go further under this decision and claim the very name of the Boston Symphony Orchestra. The inaction of the latter organization may be used as the best evidence that he is the true owner of that title and that it is no longer the property of the Boston Symphony Orchestra.

#### THE RACONTEUR.



WHY didn't I go to Worcester? Because I didn't want to travel four hours to listen to Israel in Egypt" when I can meet Hammerstein in New York any day of the week. Then, again, the programs contained little to interest me, with the exception of Victor Herbert's "The Captive" and MacDowell's suite, and the letter I had the pleasure of hearing in an undress rehearsal (i. e., shirt sleeves) at the piano with the composer. I wish to say right here (as I can't say it anywhere else at present) Herbert has composed an extremely strong work picturesque as to coloring and incident and extremely dramatic. It is all so easy, so unforced, so free from the "agony" and "pumping up" processes of many modern composers, that it is a welcome and an agreeable task for me to predict for the young composer a brilliant future. With his graceful lyric gift, delicate harmonic sense and that beautiful style of orchestration almost Gallic in its touch, there is no reason why Victor Herbert shouldn't write a very successful opera. He has plenty of Celtic fancy, passion and humor in his mental make-up, and his orchestral sense is finely developed, having that feeling for the subtle correspondences and combinations that are latent in the orchestral family. Therefore there is no reason in the world why he shouldn't do some big things, except the trouble of a good libretto, and that, let me sadly add, is a bar that genius itself halts before, or behind, and often goes off limpingly. Just think of Schubert's, of Beethoven's, of Weber's (Heavens! Weber's was the worst; what was her name? Helmine von Chezy, a poetess, an Austrian Diss de Bar) and Schumann's librettists! What overflowing genius it took to surmount the cacophonic barriers of speech erected by these misguided individuals? A Lorenza da Ponte is not born every day and Mozart was a lucky fellow.

Rather than see Herbert's lovely music saddled with a poor book I will, being in a modest vein to-day, write a libretto for him myself, and my sympathies being at the present time realistic, and agreeing with Mr. Boston Howells that in contemporary life may be found lots of mud, mortar and building material for a young ambitious literary Buddensieck, I will construct my music drama of things now transpiring in this goodly city of cable construction. How would this do for a subject—one of burning interest to many: "Urban Chivalry, or Who Stole the Score," or, again, "Mascagni's Misfortune, in One Act and a Hammerstein?"

After all the question is one that can only be answered by Mr. Herbert, and his second opus is at present on his mind to the exclusion of other matters.

Do you know I started to tell you something, but Worcester got in the way and nobody ever heard of Worcester ever telling anything or even saying anything since the local option laws have been in force.

I am delighted with the way the critics speak of MacDowell's orchestral suite. I could a tale unfold about that matter, but prudence bids me hold my tongue. No wonder America's cleverest composer dislikes being referred to as any "American composer" when men like blankely-blank have charge of musical matters in America. The whole affair reminds me of the joke in "Boys and

Girls," when the 'cellist asks someone if he is a " musician or an American."

Now I remember what I wished to tell you. The cut that adorns this column is not a picture of he who pens these lines (this last is quite in the style of the "Complete Letter Writer"), but a faithful portrayment of the classical features of the well-known Antoninus Strelezki, who is at present in London and Bucharest. Strelezki, who is known on both continents, is one of those elusive individualities who possess the enviable gift of projecting his astral body where he wills. Last winter he was in Andalusia writing Spanish rhapsodies for jewsharp and boy choirs. Later he indignantly denied this and said he was concertizing in Paris, and then Louis Blumenberg, the 'cellist, met the only Strelezki in Piccadilly a month ago, and so it goes. After reading Browning's fine careless poem, "Waring," I instinctively thought of Strelezki and his chameleon personality and almost unconsciously murmed: "In Vishnu Land, what Avatar?" But the Avatar refuses to Avatarize, and so Strelezki, like Browning's "Waring" prototype, "Alfred Domett," is in London.

Seriously Strelezki has a fertile talent that needed the guano of application to make it bloom and blossom. I came across a lot of his music the other day and was struck by his inventive abilities if not positive originality. Those seven etudes published by Schirmer, with their Homeric spans, the "Skizzen," with their Schumann flavor, the "Album of Song" and grewsome B minor ballade, which latter sounds like the ghost of Grieg (that is if Grieg were dead) chasing Chopin's shade through a dark region where sinister harmonies form a gloomy, weird background. Believe me, Strelezki will do better work, as he is yet young and is growing (at last accounts he weighed nearly 300 pounds).

I hear that Constantinople Sternberg was in New York last week after my scalp because I said that his compositions were not as immoral as those of Beethoven. Now this is not the first time Stern has thirsted for my gore, and I've noticed that whenever he encountered me on one of his butchering expeditions we spilt together quarts of blood—nice amber colored blood from Pilsen. My dear Sternberg, the weather has been very muggy and I also thirst for gore if you have finished your piano recitals in Detroit. So run over from Wanamakerville and have a bucket on me.

Somebody said that the "Last Pianist" was a musical cobbler on Eleventh avenue. This is not so. The "Last Pianist" will in reality use the Janko key board, though I've been told that Frank Gilder is very successful as a last pianist. He leaves the stage last—long after the audience has fled.

Speaking of last pianists reminds me of "milkman" pianists, but I will not dig up ghoulish memories, but content myself with publishing a program recently played by the redoubtable John Francis Gilder himself, and at the Hub, too; only think of ye musical spokes of that revolving periphery of a town! Here it is:

Transcendental Grand MarchGilder
"The Brook"
Tarantelle FantastiqueGilder
Andante and rondo capriccioso
" La Gondoletta," barcarolla
Tremolo, etude de doncert
Dance Africaine Gilder
Mountain Eagle mazurkaGilder
Transcription, " Battle Cry of Freedom " Gottschalk
" Il Trovatore " Verdi-Sanderson
Plantation Echoes

The above is simply a sonorous sample of Senility, musical and otherwise.

Great old days after all, those of Gottschalk and Harry Sanderson, the latter being known as the "octave thunderbolt." There are few left to perpetuate the brilliances of the school which played everything in octaves and in the crackling key of F sharp major. Can't you hear them yet? How the black keys did rattle, and then that left hand, with its banjo-like rhythms and recurrent bang on the one line F sharp. Verily, quieter days are upon us.

None of the new people ever surpassed Gottschalk in his meretricious style (I don't speak of his more artistic efforts, which he readily commanded, but of his showy, humbug manner). Harry Sanderson, Gustav Satter, John Pattison, Frank Gilder, Oscar Newell, and in later days Adolf Glose, all play brilliantly, but we old graybeards miss something of that dazzle-razzle (I prefer it backward) glitter that alternately stunned and stifled the concert audiences of the later fifties. If you want to know all about the Gottschalk tradition just ask Arthur Ashforth (he

is back from Europe). He traveled once with Gottschalk and is full of anecdote.

And that reminds me :

Back in '57 or '58 my father was president of the Philharmonic Society in Philadelphia, consequently when Thalberg and Gottschalk played at Musical Fund Hall or some old hall on Chestnut street (I wasn't there, you know) my father in his semi-official capacity was on the platform. When he appeared with members of the society the audience, misled by the strong resemblance he bore to Thalberg, applauded heartily and didn't discover their mistake until the original and only Thalberg glided out, sat down quietly and began to play. This little incident probably had a determining influence on my artistic career, for I was born with a hatred for music which the most assiduous practice has never corrected. Those were the old days when pianists came before the public with the opera hat (non-pancake) and white gloves, lots of fuss, feathers and octaves.

Are you aware that you can't heave a brick on upper Broadway without hitting somebody who is studying "Rustic Chivalry" with a view to appearing in the musical melodrama? If Barnum were alive he would ere this have captured and exhibited as a curiosity the manager who had not called his brother manager a liar when the right of the production in this country was discussed. "Cavalleria Rusticana" has become a nightmare to musical people.

I suppose that the solo for cacophone (low pitch) called "Angina Pectoris," from Spektakel's opera, "The Dead Heart," which is so popular in Deadwood at present, will soon invade New York, and then Mascagni will be as a joke in last week's "Puck"—forgotten.

The man with the underdone baritone who said that there was a great similarity between women and music, because both could help a circus, a cathedral or an army, ought to have a dentist pull his voice for his want of gallantry.

"You are not the young lady to whom I give lessons," said the piano teacher. "No; the young lady to whom you give lessons is sick and she has sent me to practice for her."

Joseph Wieniawski, now giving piano recitals in London, is a brother of the late Henri Wieniawski, so famous as a violin virtuoso. Henri was giving on one occasion a concert in a German town and was much concerned at the small sale of tickets. He sauntered into a music shop outside which was displayed a placard announcing in large letters, "Wieniawski to-night," and was followed by a fat old gentleman, who asked for a whole row of tickets, expressing at the same time his admiration for Wieniawski's talents. Henri, who stood by unobserved, rubbed his hands and felt inches higher, but to his great dismay, the old gentleman, after paying, added, "He's a great pianist." The music seller corrected him. "Violinist you mean." "Ach Gott!" he shouted, "the only Wieniawski I know is a pianist. Give me back my money!"

The dog orchestra will not be imported by the Rosenfelds this season, as was originally stated in the "Wacht am Avenue A," but will continue to delight London audiences with their tale of whoa. Their conductor, a trained goat, always sits down when he directs, as he can't stand the music.

"Le Guide Musical" says: "An interesting work is Arsène Houssaye's 'Confessions Souvenirs d'un Demisiècle.' It consists of six volumes, of which the last has just been published. In the sixth volume we read about Richard Wagner's stay as Venice. He inhabited the old Palace Giustiano, now an hotel, situated on the Grand Canal and close to the place of St. Marc. Its walls have seen in turn Meyerbeer, Verdi and Wagner."

Arsene Houssaye says: "Meyerbeer wrote part of the 'Etoile du Nord.' Verdi composed the whole of 'Traviata,' and 'Rigoletto.' Wagner, residing at one time on the second floor, at another on the third, composed the 'Nibelungen,' and the first act of 'Parsifal.'" The hotel keeper relates the following anecdote: While Wagner was writing the first part of "Parsifal" he was informed that Verdi had used the same piano when composing "Aida." Wagner jumped up, throwing away his pencil and thumping the instrument with his fist, he exclaimed, "Make haste and give me another room." In the second he had a further surprise. Quite close to him a French lady traveler played the "Sérénade" of Métra. He listened and then rang the bell. "What fool wrote this valse?" he

asked. "Olivier Métra," was the answer. "It is lovely! where did the man find it?"

I believe all I read : don't you?

nal" recently had the following:

In Gainesville, Ga., there are twins eighteen months old who sing "Comrades, ever since we were born.

The clever "Harlequin" of the Boston "Home Jour-

The foreigners who come over to live occasionally give us an inkling of that, and once in a while the point comes in an unexpected manner. The Symphony Orchestra had been on a trip. One of the men connected with the business part of the affair, and whose love of hectoring is well known, the business part of the affair, and whose love of nectoring is well known, remarked casually to one of the horn players, just to take a rise out of him: "See here, you owe me a dollar." "What for?" was the response. "For a bath you had in Chicago," was the reply. The man made the greatest show of indignation. He avowed that the charge was not a true one. He backed it up with proof, vociferating, "I did not have a bath in Chicago. I know it, because I have not had a bath for a month."

Instead of wasting my time over "Music and Morals " last summer I could with much more pertinence have written a series of articles on "Soap and Sound" and-well, I won't get personal.

I went to the Casino last Friday night and enjoyed much more the huge cigar given to all the men in male attire, it being the 1,000th performance of "Indigo," than the performance, which was all understudy. Never mind, Jeff de Angelis and Harry McDonough are hard at work preparing for "The Tyrolean." I am delighted at the idea of Marie Tempest singing with the Casino

I received a nice, long letter, presumably from a young lady (with short hair, I'm sure), who advises me (after sundry approving pats on my mental back) not to levitate" too much-i. e., rise with levity. (Don't lo in Worcester for this-or music.) I won't : and if you will kindly send me your name, "L. M. N.," I will answer your questions about Russell and the "first violin."

Another tie up-I mean a Locke-up. Is it ever going to end?

#### PERSONALS.

MRS. GENEVRA JOHNSTONE-BISHOP.—We present this week an excellent likeness of the well-known soprano, Mrs. Genevra Johnstone-Bishop, who is a native of Ohio, now residing in Chicago. Mrs. Bishop's voice is soprano, full, rich, mellow and of great range. She was a pupil of Anna de la Grange, in Paris, and William Shakspeare, in As a church singer she has steadily commanded the highest salary ever given west of New York and during the past year has received an offer from one of the most fashionable churches in New York "at your own salary." She is considered the leading soprano of Chicago and is a great favorite musically and socially. She is the wife of W. R. Bishop, a prominent physician of Chicago, to whom she was married in 1890.

Mrs. Bishop is considered one of the leading oratorio singers of the day. Of her success at the Worcester Festival last year the Boston "Journal" has this to say:

Festival last year the Boston "Journal" has this to say:
Following this, Mrs. Genevra Johnstone-Bishop gave the recitative and aria, "Praise the Redeemer's Name," from Beethoven's "Mount of Olives." Mrs. Bishop's appearance Tuesday was not such as to justify an appreciation of her ability as an artist. This afternoon she met with a grand reception, which was fully deserved—all the more so because she took a severe cold yesterday, and it was feared at one time that she would be unable to appear. Mrs. Bishop's delivery of the recitative was a clear and broad interpretation, showing that the artist had studied the works of the masters to advantage. This was followed by a rendition of the ariaclear, expressive, forcible. Her articulation was perfect, her phrasing correct, and she made the success of the afternoon's concert. The enthusiasm of the audience was so great that she was obliged to repeat the latter part of the number.

Mrs. Johnstone-Bishop sang at the end of the first part from Beethoven's unfamiliar "Mount of Olives" the recitative, "Now Tremble, Nature," and the air which follows it, "Praise the Redeemer's Goodness." Beethoven was a hard taskmaster for singers; beside a flowing

eethoven was a hard taskmaster for singers; beside a flowing nd purely vocal phrase stands a mount of difficulty, and every mon of happy ease must be paid for in one of arduous exertion. tive is scarcely less dramatic than many in "Fidelio," and and passages in it recall that opera; the air begins with an exquisitely fluent melody, but when it reaches the stanza beginning

But woe to those despising The blood for them poured out,

The blood for them poured out, it becomes stern and severe, expressing itself in measures which leap from one extreme of the singer's compass to the other, now requiring her to maintain herself at a height awkward for even a lofty soprano, and now descending to tones so low as almost to belong to a contralto. Mrs. Bishop's rendering of the two movements was a noble example of pure oratorio style and a new proof that she possesses a remarkably and admirably educated organ. Her reading of the text was as well proportioned as a fine elocutionist's; she conquered every difficulty without apparent effort and in declamatory and dramatic force she was unimpeachably fine. The audience appreciated the merit of her performance and recalled her until she conceded a repetition of the last two-thirds of the aria.—Worcester (Mass.) "Gazette." ter (Mass.) " Gazet

WM. R. CHAPMAN.-Mr. Wm. R. Chapman has just returned from his summer vacation spent on his farm in Maine. He has selected some novelties for the programs of his various societies, and is full of energy and enterprise, as usual. All his societies will give their concerts in the new Music Hall-a fact which speaks for itself as regards the popularity and financial status.

Mr. Chapman resumes his rehearsals October 1 with Rubinstein. Musurgia and Metropolitan.

MISS WADE SALUTED.-Iennie Hall Wade, the popular Brooklyn soprano, sang throughout the summer at the various Chautauquan assemblies and was exceptionally honored by what is known as the Chautauquan salute. It consists in the audience rising at a signal from Bishop cent and waving their handkerchiefs wildly in the air. She is exceedingly attractive in person and sings with great

HYMEN IN BALTIMORE.—Edward Boeckner, pianist, organist, accompanist, teacher and musician of local fame, was married last Tuesday to Miss Katie Vierheller, at St. John's Church, Waverly, near Baltim

BLODECK'S 'CELLO.-Peter Mario Blodeck reported some time ago that a valuable diamond studded 'cello bow given to him by Ole Bull and a Strad 'cello were lost a few years "afterward" in a shipwreck off the coast of Nor-This is to give notice that all search for these artiwav. cles should be given up, as the water of the Maelstrom is very injurious in its effects upon diamond studded bows

MISS FLORENCE DRAKE.-Miss Florence Drake, young soprano of whom her teacher, Marchesi, said "there has been nothing like her since Jenny Lind," made her début in Cleveland at a grand testimonial concert ten dered her by prominent citizens of that city September 17. Miss Drake sang a cavatina from the "Barber" of Rossini, and the mad scene from "Lucia," and made an overwhelming success. She immediately received offers m Mr. Locke, but his pressing engagement at present in this city may prevent Miss Drake from accepting Mr. Locke's By competent critics Miss Drake is looked on as genuine phenomenon in song.

THE TRILOGY .- The three pianists who will play the Knabe piano this season are Constantin Edler Sternberg, Grunfeld and Eugen d'Albert.

GOUNDD.-Gound in conversation with a friend recently said: "My career as a composer is ended. Gounod's life is known to be in danger from heart disease and this will prevent him from ever again undertaking the production of a great work. He added, however, that he hoped to be able to hear "Lohengrin" in the near future.

LOUISE NATALL-Louise Natali, the accomplished oprano, who became such a favorite at the Grand Opera ouse during several seasons of opera, is in Philadelphia, at the Continental Hotel, en route for Chicago, where she goes to join the Minnie Hauk opera troupe, that opened last Monday in Chicago.

MISS BIRDLE BLVE EN ROUTE .- Miss Birdie Blve. the talented pianist, sailed vesterday on the Lahn, accompanied by her mother. Miss Blye intends to go to Berlin, where she will both study and play in concert. She will remain abroad several seas

WHITNEY COOMBS .- Mr. Whitney Coombs, the orwho has been abroad for thirteen years, of which were spent in Stuttgart, has returned to America. He studied with Speidel and Seyfritz in Stuttgart and with J. Lamperti and Jansen in Dresden. Mr. Coombs has made a particular study of the organ and church music, and his opportunities of hearing the best of both in Paris and London and Berlin were many. Like many others Mr. Coombs was enthusiastic about Paderewski's playing, and says he is a rare artistic individuality. Mr. Coombs will devote himself to teaching, and would be valuable and efficient as a church organist.

MR PALM RETURNS .- Mr. Charles Palm, the wellknown violinist and teacher, has returned to the city after a long summer vacation, spent chiefly in traveling. He will resume his professional work at the Convent of the Sacred Heart and also with private pupils at 53 St. Marks place.

MRS. KENDALL RESUMES .- Mrs. Kendall, the vocal eacher, has returned to the city and resumed her se of instruction, which promises this year to be a very busy Mrs. Kendall is receiving pupils at 350 West Twentythird street. She was formerly known as Violetta Colville.

THE HOFFMANNS OF ST. LOUIS .- Mr. A. W. Hoffnann, pianist; L. W. Hoffmann, 'cellist, and F. V. Hoff-nann, violinist, all brothers, arrived in this country on the Westernland last week. The pianist and violinist are residents of St. Louis and the 'cellist will remain, while the two brothers, A. W. and F. V., return to St. Louis, where they have large music classes

EMMA EAMES GETS A DECORATION.—Paris, September 24.-Mr. Bourgeois, Minister of Public Instruction, has conferred upon Miss Emma Eames, the singer, the decora tion of Officier d'Académic.

THEY HAVE ALL RETURNED .- Frida de Gebele Ashforth, accompanied by Mr. Arthur Ashforth, Miss Fannie Hirsch, the soprano; Louis Michaelis, the pianist, and Herman C. Rakemann, the Washington violinist, all returned from Europe last week.

SHE WILTED.-Vienna, September 24, 1891.-Marie Wilt, a well-known singer, committed suicide to-day by jumping from the fourth story window of her hotel.

is believed she was temporarily deranged. Wilt was a retired opera singer. For some time she was a prima donna in this city.

MRS. HINCKS TO SING IN OPERA.-Manager Oscar Hammerstein has decided to produce "Cavalleria Rus ticana" at the Lenox Lyceum on next Thursday.

The cast includes Mrs. Pemberton-Hincks, the

nown mezzo soprano, who has decided to give up the concert room for the operatic stage. She will make her début as "Lola." Mrs. Pemberton-Hincks has lately had great success in the drawing rooms of Belgravia, where she sang before the Prince of Wales, the Duchess of Teck and other leaders of London society. At the request of Sir Arthur Sullivan she filled the leading part in "The Gondoliers" at the Savoy Theatre for a few nights. She says she thinks she is making a wise move in giving up the concert hall for the operatic stage.

Mrs. Pemberton-Hincks was lately in negotiation with Mr. Rudolph Aronson, who was desirous to secure her for 'The Tyrolean."

EDGAR S. KELLEY.-Edgar S. Kelley, composer of the "Macbeth" music, will teach classes in musical com-position this year in the American Academy of the Dramatic Arts.

OVIDE MUSIN .- Ovide Musin is expected to arrive in New York on October 3 by the steamship La Touraine, and soon thereafter he will set out upon his annual Ameri can tour. His first concert will take place in Brooklyn on October 21.

LUDWIG RETURNS .- William Ludwig will return to this country early in February to sing in concert and oratorio

A REBUKE TO ARDITI.-Arditi, though very strict with the orchestral players at rehearsals, once when directing a Wagner program under the management of the brothers Gatti, took a strange delight in getting up conversations with those near him. During a by no means easy piece from "Tristan and Isolde" he chose as the recipient of his utterances the late Mr. Lockwood, the harpist, but that gentleman did not appear particularly inclined to reply. At length, in answer to an oft repeated question of Arditi's, he rose and said: "Seven—please do not talk to me-eight-for I cannot reply-nine-I've severest-ten-or I shall mull the whole thing." -I've seventeen bars Hereupon Arditi made a very low bow and counted the remainder of the eventful seventeen bars with his neighbor.

FRED. COWEN.-Fred. Cowen, who has been spending a great part of the summer on the Thames, is now busily working away at his new opera, to be produced at the English Opera House. This work must, according to "Star," be given some time within the next three years according to agreement, but will probably be heard long before that time. The libretto has been written by Mr. Gilbert à Becket, but its subject is kept a profound secret.

MISS GUSSIE COTTLOW. - The youthful pianist, Gusie Cottlow, who had a successful season last year, opens this season with two recitals at Des Moines, on October 15 and 16. Her dates are rapidly filling, as she is in great demand in the West.

JACOBSOHN'S DAUGHTER.-Miss Dorothea, daughter of Prof. S. E. Jacobsohn, of the Chicago Musical College, was married Tuesday evening, the 22d inst., to H. Barndt, who has charge of the Woodlawn business of the Illinois Central Railroad, by Dr. W. W. Totheroh, at the Hyde Park Presbyterian Church, Chicago. The cerem was performed before a large assembly of young society people, and the appointments were very elegant and elab orate. After the wedding supper, Mr. and Mrs. Barndt left for a tour of the Northwest.

BALTIMOREANS RETURN .-- Prof. Richard Burmeister, Mrs. Dory Burmeister, their pupils, Miss Margaret Williams, Elise Conrad and Lotta Mills, returned to Baltinore last week from a European trip.

W. EDWARD HEIMENDAHL .- A cablegram received in Baltimore announces that W. Edward Heimendahl is at present quite ill at the residence of his brother, near Liverpool, England.

A JOKE.—From the Chicago "Tribune: " " Music, said the eminent pianist, as the reporter to whom he had kindly accorded an interview ran his pencil rapidly over the paper, 'is the most elevating of sciences. It moves deeps of one's nature, refines the sensibilities and enlarges the heart. It-what were you about to ask? should like to know, sir, how you regard the distinguished virtuoso, Professor von Bergstein, as a musician.' 'He is nothing, sir, but a cheap, vile imitator—a base counterfeit —a tenth rate keyboard banger, sir!' exclaimed the emi-nent musician, scowling fiercely."

#### The Philharmonic Concerts.

THE coming season of concerts of the Phil-harmonic Society will be its jubilee season, and arrangements for an unusually attractive series of musical events have been made. The performances will be given in the Metropolitan Opera House. Mr. Anton Seidl will be the musical director and the orchestra will number over one hundred and will be of a high order of merit. are to be six Saturday evening concerts, one each month, the first on November 21, 1891, and the last on April 9, 1892, and, as usual, a public rehearsal of each concert will be given on the afternoon preceding the concert. For the first four concerts the following soloists have been secured, and they are to appear in the order named: Lillian Nordica, soprano; Emil Fischer, basso; Xaver Scharwenka, piano, and Camilla Urso, violin. The preliminary program shows that the selections will be of the same high standard as in previous years, and in the matter of production the society aims to excel itself in this its fiftieth year. The box office of the society, at the Thirty-ninth street entrance of the Metropolitan Opera House, will be open for the renewal of subscriptions from October 19 to October 24, inclusive. On Monday, October 26, the sale of unclaimed seats to new subscribers will begin.

The program of the first concert is as follows:

Symphony No. 6	Beethoven
Aria, "Samson and Delila"	Saint-Saëns
Lillian Nordica.	
Tone pictures from "The Sea" (new)	Nicode
Aria	******
Lillian Nordica.	
Overture and Bacchanale, "Tannhäuser"	Wagner

#### Berlin Notes.

NDER the amiable guidance of The Musical Courier's new Bartin COURTER'S new Berlin representative, Mr. Philipp Roth, a 'cellist of note, who only three seasons ago traveled through the United States, I met this week quite a number of the musical fraternity of the capital of the German empire, many of whom I had known before and

many whose acquaintance I only then made.

The directors and teachers of the Royal High School for Music, Professors Joseph Joachim, Philipp Spitta, Heinrich Barth and Oscar Raif, are all still out on vacation, as the new semester only begins with October 1. The two Scharwenkas had left Berlin for New York on the very day I Quite in the neighborhood of their former arrived here. scene of activity, however, on the Potsdamer strasse, Prof. Franz Kullak has now again settled down for good. For the sake of his health he had traveled for over a year through the Orient, Palestine and Egypt, but now that he is entirely restored to health he has reopened a new aca emy, this time, however, exclusively for pianists. The will be a welcome one to the many personal friend of Prof. Franz Kullak and the former pupils of the old Kullak academy who are living in the United States.

Professor Hey, the well-known vocal pedagogue, I am

sorry to say, I did not find at home

Miss Jenny Meyer, the sister-in-law of the late Professor Stern, and now directress of the Stern Conservatory of Music, has brought that institute back to its old time standard of excellence. Frederick Gernsheim, Robert Radecke, Heinrich Ehrlich, Ludwig Bussler, Wilhelm Tappert. Florian Zajic, the latter the successor of Sauret, and Miss Meyer herself are the principal teachers of this conservatory, which enjoys a good attendance of pupils, among whom there are a considerable number of Ameri-

Xaver Scharwenka's Berlin Conservatory will be continued under the directorship of Dr. Wilhelm Langhans, who has retained most of the former well equipped staff of teachers. The Berliners, however, very much regret the departure of the genial brothers Scharwenka, and everywhere I heard the hope expressed that these favorites would meet in their new sphere of activity with the same enthusiastic reception and good success that attended their efforts here.

The former Schwantzer Conservatory, which only a few

months ago celebrated at the Berlin Concert House the twenty-fifth anniversary of its existence, is now and has for several years past been conducted by Wilhelm Blanck, the music critic of the "Fremdenblatt." He is a thorough musician, excellent teacher and most amiable gentleman,

whom it is a pleasure to meet.

Prof. Emil Breslaur is the editor of a class paper called "The Piano Teacher," and he is the director of a conservatory which educates its piano pupils after the original technical methods of its founder. Some young lady pupils illustrated to me through their playing of exercises and so forth the solid and apparently effective method of Breslaur. He is also the founder of the Berlin Music Teachers' Asso ciation and the compiler of the latest eleventh edition of Schuberth's Composers' and Musicians' Lexicon

At Kroll's I saw a performance of Goring Thomas' opera "Esmeralda." It is by far the best English operatic music I ever heard. Nicely, if not grandly, invented, melodious

altogether a very pleasing work. The great German tenor Goetze was the only attraction in the cast and he carried off nearly all the honors of the evening. He seems to me in almost as good voice as he was before his throat troubles began, but he sings with evident carefulness and very rarely lets out the full volume of his sonorous and beautiful vocal organ. In the cool and agreeable garden at Kroll's I met, between the acts, nearly the entire haute critique of Berlin, among them George Davidsohn, Otto Lessmann, Wilhelm Tappert, Oscar Eichberg and a few others. Moritz Moszkowski I also saw and am sorry to say that he looks far from well. But as he has looked that way for quite a number of years now it may be that may be spared us for a good while to come yet. Mr. and Mrs. Henry Pierson were there also. The latter is re-engaged with a five years' contract for the Berlin Royal Opera House, which will prove pleasant reading to the many friends and admirers she made in the United States when a few seasons ago she was one of the most useful mem bers of the defunct National Opera.

Manager Carl Sternberg, formerly Franz Rummel's im presario, and now sole owner of the concert agency of Guevkow & Sternberg, will, among several other artists of note, bring to Berlin this winter our little friend, Moriz That young man seems to have studied a great deal since he last was heard in a comparatively small repertory in New York, at least if one may judge by the following interesting lot of recital programs which he is to play next season:

Sonata in B minor, op. 58, Ballad in A flat or. B minor and D major Mazurkas in A minor, B minor Tarantella. Sonata in B flat minor, op. 35. Preludes (selected). Valse in A flat.

Valse in A hat, Etudes in G sharp minor, G flat major and C minor from op. 85, and F inor, A flat major and D flat major from the "Nouvelles Etudes." Nocturnes in F sharp and G major.

Barcarolle.
Polonaise in A flat.

II. SCHUMANN

ides symp Aria from op. 11, "In der Nacht." " Warum." Novelette No. 2. Schlimmerlied."

Vogel als Prophet.'

Traumeswirren.
" Carneval."

III. BEETHOVEN.

Sonata in A flat, op. 101. Sonata, op. 49, in G minor (very short, but a little cabinet sketch which never heard in public).

ta appassionata, op. 57, in F minor. Three bagatellen, from op. 126. Sonata in C minor, op. 3.

IV. SCHUBERT, MENDELSSOHN, WEBER, BRAHMS, SCHUBERT

Li	SZT.	
Sonata, A flat, op. 89		
" Momento Cappriccioso " }		 Weber
"Invitation à la Danse"		
"Wanderer Fantasie"		
Five songs without words		Mandalasaha
" Paganini Variations "		 Brahms
" Wohin "		
" Erlking "		 Salarda va V Sana
"Serenade"		 Schubert-Liszt
"Soirée de Vienne," No 8		

#### V. VIRTUOSOS AND MODERN COMPOSERS.

	Sonata in B flat major, op. 58 Ludwig Schytte
	"Wiegenlied ")
	"Wiegenlied"
	Theme original et etude
	Serenade
	" Near the Brook "
	"Little Waltz"Rubinstein
	Barcarolles in G major and A minor
	Valse Caprice
	" Harmonie du Soir "
	"Consolation," in E major.
	"Au bord d'une source " Liszt
	Valse impromptu
	Rhapsodies Nos. 10 and 12
	"Tell" overture
	"Tanzarabeske"Joseffy
	Concert etude
	Menuet Ed. Poldini
	Vienna Carneval (after Strauss)
1	With the & Cavallaria Pusticana !! I am computed in had

With the "Cavalleria Rusticana" I am somewhat in bad I have not yet had a chance to hear this little der work, but at the Wallner Theatre, under Victor Hollaender's able conductorship, I saw a very clever musical travesty of Mascagni's now celebrated opus 1. This is called " Cavalleria Berolina" by Bogumil Zepler, who seems to be endowed with pronounced talents for that genre of work. It is very funny, indeed, and effectively scored in, what I understand, is the true style of Mascagni. Anyhow the public seemed to like it as much as the genuine "Cavalleria" and applauded vigorously with the greatest of hilarity. Anybody acquiring the American rights of this and withal rather original, ingeniously orchestrated and little musical farce and translating the libretto from the Berlinese into New York colloquialisms would, in my opinion, do a good srtoke of business.

Charles Gregorowitsch, the handsomest and most talented of the younger school of violinists, seems to be rather idle at Berlin at present. I met him at dinner one day and he acknowledged that an American engagement would not be unwelcome to him. Of his abilities I say enough if I mention that he played the enormously difficult violin concerto by the late Dr. Damrosch at last year's meeting of the Allgemeiner Deutscher Musikverein and that everybody congratulated him on his successful performance.

At the Royal Opera House I witnessed a good performance of "Lohengrin," with Krauss in the title part and a Miss Hiedler as one of the best "Elsas" I ever heard. Otherwise the representation was remarkable also through the elegant entirely new mise-en-scène, through the fact that absolutely no cuts were made, whereby I was enabled for the first time in my life to hear the warlike music preceding the last scene with all the trumpets demanded in the score, and, lastly, also through the circumstance that "Lohengrin" was conducted by that young and energetic composer-conductor, Felix Weingartner. Barring a slight and quite modern tendency to overdo all the forte passages in the orchestra, the performance, as far as conducting is concerned, was almost a model one.

A performance of "Mignon" which I heard a few days

later was not quite on the "Lohengrin" level, but the impersonator of the title part, a Miss Rothhauser, made up for the deficiencies of the rest of the cast. She is a young lady from Hungary who sings, acts and looks alike charmingly and who would prove a great acquisition for the personnel of the opera in German which in all likelihood we shall again have at the Metropolitan Opera House.

Quite accidentally I met at Berlin Martin Plüddemann, who used to belong to the staff of Richard Wagner and is now located at Graz, in Austria, where he is teaching the vocal art.

The "Free Musical Union," under Phillip Roth's ægide, begins the third season of its useful activity on October 1. Seven public concerts will be given during the winter months, and the programs will consist exclusively of novelties which have never before been performed.

Teresa Carreño, I am told, will play next season in Berlin and other German cities the Steinway piano. I know very well that this will not suit Wolff's concert agency, as Hermann Wolff is bound over body and soul to e Bechsteins, and has so far always tried his level best to keep any other piano but the Bechstein out of the Berlin concerts, upon which he held until quite recently a monopoly. However, lately Blüthner has also been heard here despite Wolff's manipulations, and now Steinway is to follow, which had formerly been played here only by Rummel in his own concerts. Monopolies, as everybody knows, are always dangerous, and thus it is to the interest of true art, the artists themselves and to that of the art industry that all efforts at monopoly in favor of single persons or houses should be destroyed. OTTO FLOERSHEIM.

NAHAN FRANKO.-Prof. Nahan Franko, leader of the mon Eldorado Band, has entered into an engagen with the management of the show for the season of 1892. In recognition of his skill as a musician, Professor Franko was last Friday evening presented with a handsome gold badge by members of the Musical Protective Union. The presentation took place at the rooms of the union, No. 62 East Fourth street.

HARRY PEPPER'S SUCCESS .- At one of the Seidl concerts at Madison Square Garden recently Mr. Harry Pepper, the tenor, achieved a most flattering success.

MISS SCHOTTENFELS.-Miss Rose Schottenfels, a well-known soprano, sang at the afternoon reception given by the Woman's Press Club.

HE WILL NOT SING .- Having read that Mr. Saxon, the baritone of D'Oyly Carte's Opera Company, of London, had been engaged by Mr. Hammerstein to sing the baritone rôle in Mascagni's new opera, "Cavalleria Rusticana," I wish you would kindly publish this in contradiction of such report. It is true that I have been offered an engagement by Mr. Hammerstein, but upon his cabling to Europe, Mr. D'Oyly Carte refused to allow me to sing here, as I am under contract to sing only in the Royal English Opera in London, where I have created and sung the part of "Friar Tuck" in Sir Arthur Sullivan's grand opera of "Ivanhoe," for 162 consecutive performances, and where I must return the last of this month to resume my work.

While I should like very much to stay in America and sing, I am much pleased and satisfied with the treatment I have received from the British public and from my London Very truly yours,

manager, Mr. D'Oyly Carte. Ve New York, September 25, 1891. AVON SAXON,

SOPHIA SCHIFFMANN.—This young singer participated in the concert given by the "Morning Journal" Castle Garden last Saturday night.

CARL MARTIN.-Mr. and Mrs. Carl Martin, after lots of song and shooting recitals in the Adirondacks, have returned to the city. They resume October 1.

#### HOME NEWS.

AT LAST.—The first positive announcement of a time and place for the production of "Rustic Chivalry is made by Oscar Hammerstein, who has secured the Lenox Lyceum for two months expressly for the production of this opera. The first performance is announced for to-morrow evening. The company has been rehearsing for some time in Nilsson Hall, under the direction of Adolf Neuendorf. The chorus will number sixty people and a very large orchestra will be employed.

Januschowski will appear in the prima donna rôle. Payne Clarke is the tenor. New scenery has been painted and new costumes and accessories have also been pro-

vided.

A QUERY FOR THE AUTHORITIES .- To the Editor of the Herald: My attention having been called to an nouncement in this morning's issue of your paper of the contemplated giving of operatic performances at the Lenox Lyceum, permit me to inquire if that building meets the legal requirements necessary to devote it to that purpose

If not constructed according to law which public depart-A READER ment should interfere?

September 25, 1891.

"ALLEGORY OF WAR IN SONG."-S. G. Pratt's "Allegory of War in Song" will be given at the Madison Square Garden Friday and Saturday next.

LEOPOLD WINKLER .- This well-known pianist has resumed his professional duties after a pleasant summer's outing, part of which was spent with the Fleischmanns at their summer home in the Catskills. Mr. Winkler will continue to teach at the National Conservatory.

FREDERICK SHAILER EVANS. - Frederick Shailer Evans, the pianist, of Cincinnati, was a caller at this office last week

MRS. OGDEN CRANE.-The pretty hall of the Pamrapo Athletic Club was last night filled by the citizens of Third Ward of Bayonne City, who seem to never tire in their efforts to provide funds for the new hospital. A capital program had been prepared, the principal attraction being the well-known soprano, Mrs. Ogden Crane. After the overture by the Bayonne orchestra of local amateurs, the Misses Clark, Stilling, Lester and Dooley (the Ogden Lady Quartet) sang "Helloa" in an admirable manner. Mrs. Ogden Crane sang a solo, with violin obligato, "Angel's Serenade," with admirable skill and effect. She "Love's Dream of Thee" as an encore .- "Evening Telegram.

MRS. S. DE LANDE. -- Mrs. S. De Lande has resumed her professional teachings, for the season, at her Central Studio, 9 East Seventeenth street, city, room 6, to be seen Wednesdays and Saturdays, 9 to 5.

MISS E. BECK.—Miss E. Beck has opened a studio for the season, 9 East Seventeenth street. Miss Beck makes the piano her principal branch of musical studies.

TILLOTSON OPERA COMPANY.-The new opera comany just organized by W. W. Tillotson to give Strauss "Night in Venice," opens at the Park Theatre, Philadel-phia, October 19. The force consists of Helen Lamont, soprano; Helen Barry, mezzo; Agnes Stone, contralto Tom Perse, tenor; Stuart Harold, baritone, and Joseph Greensfelder, basso.

THE NEW JARDINE ORGAN AT TALMAGE'S .- The new and beautiful Jardine organ at Talmage's new Taber-nacle was dedicated on the 20th in the presence of a very large and attentive congregation. Talmage said among other things:

The late Mr. George Jardine recently made a tour of the organs of Europe. He gathered up in his portfolio an account of all the excellences of the renowned instruments of music on the other side of the Atlantic and all the new improvements, and brought back that portfolio to America, declaring that the Brooklyn Tabernacle should have the full advantage of all he had obtained, and although he did not live to carry out his idea, his son, Mr. Edward Jardine, has introduced into this great organ all those improvements and grandeurs. those improvements and grandeurs, and while you hear this org hear all that is notable in the organs of Lucerne and Fribou Haarlem and St. Paul and Westminster Abbey and other great org: have enraptured the world.

have enraptured the world.

In it are banked up more harmonies than I can describe, and all for food and the lifting of the soul toward him. Its four banks of keys, its 10 stops and appliances, its 4,510 pipes, its chime of thirty-seven bells, its athedral diapason, and pedal double diapason, its song trumpet and night torn and vox humana, vox celestis, vox angelica, all, all, we dedicate to

THE MUSIC CLUB.—The Music Club held an important meeting at its rooms on Thirty-first street. A nominat ing committee was elected to nominate the others and governing committee of the club, and the nominees will be posted at the club house next Saturday, October 8, and will

### NEW YORK COLLEGE OF MUSIC

ALEXANDER LAMBERT, DIRECTOR.

e. FURSCH-MADI, Principal of Vocal Depa

#### ALL BRANCHES OF MUSIC TAUGHT

Faculty comprises the most eminent instru ICE.—The New York College of Music WILL REMOVE ber, 1, from 163 E. 70th St., to its new and handsome building

128 and 130 EAST 58th STREET.

October 18. Sentiment is divided on the question of the presidency.

S. G. FLEISHMAN.-Mr. S. G. Fleishman, who has been studying in Berlin for the past eight years, returned to this city last Sunday. Mr. Fleishman has been studying piano and theory with Moszkowski and Urban and has among other compositions in his portfolio an overture for full orchestra called "Hero and Leander," by the way a most excellent theme for musical setting.

MISS LOWE.-Miss Katie Lowe has returned from Europe and has resumed her piano teaching for the seas at 2321 Third avenue, city.

LOCKED UP.—Charles E. Locke, of general reputation, was locked up last Saturday on a charge of E. C. Hedmont, the tenor, who avers that he lent \$1,200 to Locke, who gave him a bill of sale on the scenery and effects of the Emma Juch Opera Company. Bail was fixed at \$1,000 and gentle Charlie got out late Saturday night. The Juch Opera Company was to have opened last Monday night in Bridgeport, Conn.

NOT ENGAGED TO BE MARRIED .- All rumors and reports notwithstanding, Clementine De Vere (our De Vere) has no matrimonial intentious whatever. She prefers to devote her spare time to her art.

HAMMERSTEIN HARANGUES .- A paragraph and an nymous communication appeared in the "Herald" today and vesterday in reference to the Lenox Lyceum and myself, which if not corrected and further explained are apt to be injurious to me.

The Lenox Lyceum is referred to as an establis having but a license for selling "wines," and therefore by law excluded from permitting theatrical productions, especially such as the opera "Cavalleria Rusticana," which is to be given there under my management on

The Lenox Lyceum has a "concert hall" license exactly such as the Madison Square Garden, Eden Musée, Music Hall, Koster & Bial's, &c., possess. Such license covers all Uramatic and operatic performances in which there is no rise of curtain or shifting of scenery.

Having a somewhat severe experience in the obtaining nd maintaining of theatrical licenses and being not at all unfamiliar with the requirements of the fire as well as the building department, I propose to give the opera "Cavalleria Rusticana" in such a manner as will exclude even the slightest possibility of clashing with the law. There will be no rise of curtain nor shifting of scenery. In order not to arouse the ire of the building department I have affixed the one great scene used by means of wire cables, doing away with all wood work or wooden support. The fire department also will have no cause for ringing an alarm. I will use no curtain. I will not even use a fan, such as is in operation at Koster & Bial's. A shadow will be thrown over the scene. That shadow is entirely fire-OSCAR HAMMERSTEIN. proof.

NEW YORK, September 27, 1891.

MISS GERARD.-Miss Louise Gerard has been engaged as solo soprano at the church of St. Charles Bor romeo, in Brooklyn.

MRS. THURBER RETURNS .- Mrs. Jeannette M. Thurber returned from Europe last Sunday morning.

THIES .- Mr. Albert Thies was in London during last summer, studying oratorio with Shakspeare.

ARTHUR CLAASSEN'S "THE BATTLE,"-At the Madi-Square Garden last Sunday night a composition of Arthur Claassen's was sung, under the direction of the composer, by a chorus of 200 singers from New York, Brooklyn and Newark, with the Seidl orchestra and C. H. Phelps, tenor, and C. Steinbuck, baritone. The work is called "The Battle," the poem by Schiller, and is for male chorus orchestra, with incidental solos for tenor and bari-Mr. Claassen's music is well and vigorously written and contains several effective climaxes. The final chorus had to be repeated, owing to the hearty reception it received from the large audience present.

THE GAERTNERS.-Carl S. Gaertner and wife, of Philadelphia, have returned from Europe.

So SAYS THE CHICAGO "FIGARO."-A Wabash aveue, Chicago, cigar store is kept by a great-grandson of the famous Muzio Clementi.

THE MORGANS. - The following criticism in the 'Times" will be read with interest by those who have heard Miss Maud Morgan's efforts on the harp: "New York has long been patient with a certain diminutive and hoary headed organist, who has lost more chords than the hero of Sullivan's ballad ever heard, and his classically robed daughter, who mercilessly plucks the heart strings of the harp until their anguish vibrates audibly."

GIRLS IN A CLUB ORCHESTRA.—The admission of girls as violinists in the new social organization known as the Euterpe, in Brooklyn, is a new departure in musical circles. The Euterpe was recently organized by the retiring members of the Amphion Musical Society, of which Mr.

remain posted fifteen days prior to the annual election on | C. Mortimer Wiske was formerly conductor. The society was organized with sixty members and it will be season with an amateur orchestra of sixty five pieces and with a male chorus of fifty-six voices.

Mr. Wiske urged that playing an orchestral instrument was no longer confined to men and that more girls than nen were now taught to play the violin and other string instruments. Mr. Wiske is of the opinion that it is not just to bar the door against women and it was agreed to a women into the Euterpe orchestra when their playing is up to the standard.

FURSCH-MADI IS WITH Us. - Mrs. Fursch-Madi, the French soprano, who has not been heard in New York for two years past, arrived by the Bourgogne little changed by her long absence. The popular artist said last night that she had returned to this country chiefly to assume the direction of the vocal classes at the New York College of Music. But she is also under contract to appear in concert both here and in other places and she shortly sing in opera in Boston.

"I have come direct from Paris." said Mrs. Fursch-Madi, "where I saw a good deal of the 'Lohengrin They were much more serious than the small outbreaks which interrupted the performances of the opera at the Eden Theatre some years ago. Those were got up by a few scamps. The recent disturbances, however, were the expression of the dislike felt to the man Wagner, not to his music. And the manifestations were confined entirely

"I dare say you know that Wagner's music is honestly admired—it is popular—in Paris. I have sung it myself often at the concerts, and I think if 'Lohengrin' had been given anywhere but in a subsidized state theatre it would have been listened to with respect. The Parisians objected to seeing money they had paid expended on a work by a man who had insulted them in their hour of distress.

"But the feeling which led to the riots is gradually dying in Paris, and outside the capital it does not exist.

'Lohengrin' has been played to enthusiastic houses in the provincial cities. I myself sang the part of 'Ortrud' at the Bordeaux Opera House lately no less than thirty times in two months.

I have not the least idea what opera my impresario, Mr. Ruben, wants me to appear in. Yes, perhaps, a little later, I may be able to form an operatic singing class at the New York College of Music. French art, which is my art, seems more in favor here than it was when I sailed for Europe."-" Herald.

WANTED-A position at a conservatory or in large town (conservatory preferred) by a good pianist. Seven years' experience in teaching. Modern methods taught. Guarantee satisfaction. Speaks English, French and Spanish. Address "Piano," care of this paper.

#### The Worcester Music Festival.

THE musical pilgrim who journeys hither at atmosphere as full of enthusiasm as a thunder cloud is of electricity: for the people of this charming city are vastly proud of their fine chorus, their annual festival and all its be longings. During these four days politics, business and all else have to stand aside, while the musical procession marches by. People talk of nothing else. On the street, in the stores, wherever you may chance to be, the scraps of conversation which float to your ears run something after this fashion: "Oh, wasn't Nordica just divine?"—"Did you hear Campanini in "—"orchestration was immense"—
"never heard it before "—"Zerrahn said "—" wish they'd hear Campanini do it again "—"fine voice, but"—"Herbert played "Rummel to-morrow"—&c.

Now this genuine, home made, all wool and a yard wide kind of enthusiasm is extremely contagious. It affects even the stern critic, who will upon occasion point out to you a false note in the very harmony of the spheres. omes here like a musical Saul of Tarsus, breathing out threatenings and slaughter, but, falling under the magic spell, selects his softest pen, a bottle of rose water for ink and lends himself generally to the promotion of the musical love feast which is going on.

Yet there is good foundation for this feeling of local pride. This is the thirty-fourth annual festival of the Worcester County Musical Association, and during all these rears there has been steady progress upward from small beginnings to larger accomplishments, from the singing of light and trivial music to the production of great classical works, from the banding together of a few local singers to the evolution of the great and well trained chorus of to-day. The audiences, too, have kept pace with this growth, not only in numbers but in appreciation and musical intelligence, until nowadays for singer or player successfully to run the gauntlet of a Worcester festival is almost a pa port to reputation and success.

People come to these concerts from all over New England, and even farther afield. All the week the hotels have been full to running over with visitors, performers and musical flotsam and jetsam of all sorts, while the seating capacity of Mechanics' Hall (nearly two thousand) has been fully tested at every performance, even the morning rehearsals presenting the same solid hall full of listeners as were to be seen at the afternoon and evening concerts.

The opening of the festival proper (not counting the preliminary public rehearsals) came on the afternoon of Tuesdray, the 22d, in the form of an organ, harp and song recital, with the following program:

Organ solo, Concert SatzThi	ele
Mr. G. W. Morgan.	
Air, "Ciello e Mar," from "La Gioconda"Ponchi	elll
Mr. Herbert Johnson.	
* Harp solo, "Autumn," from "The Seasons"John Thon	aas
Miss Maud Morgan.	
* Cavatina, " Carnival of Venice" Arranged by Bened	ict
Miss Laura M, Burnham.	
Organ fantaisie, themes from "Tannhäuser"	an
Mr. G. W. Morgan.	
* Aria, " Pleurs mes yeux," from " Le Cid "	net
Mrs. Kathinka Paulsen-White.	
+ Trio, for two flutes and harp, from " The Childhood of Christ " Berl	ioz
Miss Morgan, Messrs. E. M. Heindl and Paul Fox.	
* Song, "Patria"Mat	tei
Mrs. Ada May Benzing.	

\* First Worcester Festival performance

† First time in Worcester

The most notable number was the Berlioz trio—much more suggestive of good old Father Bach than of aught Oriental—but it is quaintly and quietly beautiful, and was played in a way which left nothing to be desired. The Morgans might as well have been eliminated from the program altogether. The vocal contributions to the program were not of sufficient interest to call for extended notice, though each was well enough sung to please the audience. Mrs. Benzing exhibited a contralto voice somewhat remarkable for power and compass, but of rather hard quality in its lower register. With proper training she might take high rank as a singer, if possessed of musical intelligence equal with her voice.

The evening concert of the opening day was devoted to the production of Bruch's dramatic secular oratorio of "Arminius," with Miss Lena Little, Campanini, and Heinrich Meyn in the solo parts. The society's chorus, well seconded by the admirable orchestra, gave a finely vigorous rendering of the choral portions of the work, which is too familiar to require analysis here. Among the soloists, Campanini, as "Siegmund," the patriotic youth who lays down his life for his country, carried off the palm.

The signor, if you please, has been studying English with a view to singing oratorio, &c., and this was his first public display of his new accomplishment, so that, naturally, no one felt like smiling when he occasionally turned a into ah, o into oo or brought out the stress on the wrong end of a word. His sure grasp of the dramatic side of the character and his artistic rendering of the music more than made amends for that, and abundant applause greeted his efforts. Miss Little as the "Priestess" made herself known as a finished artist, although some parts of the score are too high for her voice. It was a pleasure to hear her elegant, clear cut enunciation, emphasized by contrast with that of the two foreigners at her side.

The title rôle of "Arminius," which should (and does, in

The title rôle of "Arminius," which should (and does, in the score) dominate the whole performance, proved to be in the hands of Mr. Meyn the least satisfactory of all. It pains me to differ with the Boston critics who next morning lauded his singing to the skies. I failed to hear the brilliant and powerful tones and the free delivery of which they spoke. It looks very much as if the gentlemen had made a mental transmutation of the Scriptural query, "Can aught that is good come out of Nazareth?" into "Can anything but good come out of—Boston?" Mr. Meyn does not know how to use the radical sounds of the English language in singing, although he speaks it very well. His voice is veiled instead of free, and at the best not large enough to lend impressive dignity to a part like "Arminius." But never mind, let's "boom" everything and everybody that comes from "our town," whether it be B—n—or some other place.

Wednesday afternoon was devoted chiefly to orchestral music, with the following program:

<sup>\*</sup> First Worcester Festival performance.

The festival orchestra was composed of sixty picked men, mostly from the ranks of the Boston Symphony Orchestra. They played this program well from beginning to end. The Tschaikowsky number and the Grieg suite won most favor with the audience, and indeed the former is pretty enough to please anybody. But what a queer ending to the scherzo. Just as you are comfortably leaning back in.

your chair and thinking how delightful it is, a shimmering arpeggio runs down the strings (not up, like the usual pp ending) and it's all over with.

As for the "Peer Gynt" suite, after hearing it se times, I must confess that I'm getting tired of it. I offer this confession in much humbleness of spirit and with a deep conviction of deficient musical sense, for those who ought to know say that nowadays the nearer you get to the North Pole the higher you get in music; still-I'm getting tired of it. I know that it has the true Norwegian flavor that it whispers of the pines and relates the history of the fjords and the fglaciers: vet-I am tired of it. And particularly tired of the finale, where all the instruments of percussion get to running amuck at one another. I have been in Africa and the South Sea islands, where they have large bands composed entirely of drums, tom-toms and cymbals (or something equivalent), and they play upon them with a vigor that I am sure would delight Mr. Grieg's heart could he hear them. But I wish that Grieg et ia mne genus would leave that sort of music to the black fellows-they enjoy it.

Victor Herbert's playing of Saint-Saëns' concerto was marked by musical intelligence and a fine command of his instrument, and the two vocal numbers were of equal interest with the rest of the program, which is saying a great deal. Mrs. Wyman has an evenly developed voice of beautiful quality and a truly artistic method, while Mrs. Ford, despite some faults, accomplished what so many singers cannot—the singing of a Mozart aria as it should be sung.

Wednesday evening's coming was anxiously awaited by many, for with it came the advent of our own really and truly American prima donna, Nordica. Here is the program:

Overture, "Iphigenia," Wagner's ending	uck
"Hagar in the Desert," dramatic scenat	ein
Mrs. Carl Alves.	
"Cavalleria Rusticana," intermezzo*	agn
Waltz " Romeo and Juliet "	nod
Mrs. Lillian Nordica.	
"The Repentance of Nineveh," a dramatic oratorio Dr. J. F. Brid	dge
Daughter of the King	
Queen	
King Mg. Carl Dufft	
Jonah	
* First performance in America A Piest time in Worsester	

The two instrumental pieces were heard with pleasure, and the intermezzo was repeated in answer to prolonged applause, but everybody was keeping at least one eye on the fourth number of the program, which bore the magic name of Nordica. Meantime Mrs. Carl Alves was heard for the first time, and rose to a height of instant popularity by her rendition of Rubinstein's dramatic, difficult, and, if I must tell the truth, unpleasing scena. There is plenty of scope in the voice part for intense dramatic expression, all the points of which Mrs. Alves faithfully brought out. But the orchestration—well, I suppose Hagar was in a very barren place.

But now, as the old hymn says, "the long expected hour is come," and upon the stage floats an entrancing vision of lovely woman, long trained Worth gown and flashing diamonds, and from somewhere out of this marvelous combination comes a voice whose first note stills every sound save its own and that of the accompanying orchestra. And when she is done, what a roar of applause! Nothing short of another song will satisfy them; so back she comes and gives the polonaise from "Mignon." Then comes the intermission, and everybody has a chance to catch his breath.

A ripple of amusement was caused by the appearance at the end of Nordica's song of a monster basket of roses, so large that when the young man had struggled up the steps and deposited it at her feet her only way of egress was completely barred. Nordica seemed somewhat in a dilemma over this tribute, which was altogether too large to be dealt with by a lady in concert costume, but Victor Herbert cut the Gordian knot by rushing forward and, preceding the prima donna, bore the huge trophy triumphantly to the anteroom.

Dr. Bridge's new oratorio, "The Repentance of Nineveh," received a careful and adequate presentation, but failed to arouse enthusiasm. The general verdict was "learned, but dry," and the vox populi was about right, as it frequently is. The orchestration is skillful and effective—much the best part of the work-most of the choral numbers prov ing labored and uninteresting. One would naturally expect the opposite of this from the organist of Westminster Abbey, who should certainly know how to treat voices. e of the solos, notably one or two for tenor, h natural flow of melody, but these are oases in the desert. The score abounds with skillful contrapuntal work and learned elaboration in the working out of the different themes, but the vital spark of genius is missing. soloists all acquitted themselves more than creditably. I did not like a habit Mr. Dufft has at times of diminishing a note immediately after striking it. It makes him lose the point of more than one emphatic phrase. But I don't feel like picking flaws in his singing, as his work later in the festival was so excellently done.

This work was performed as a novelty, but its musical

value will hardly ensure its repetition.

Thursday afternoon was given up chiefly to the works of American composers. First came a mass in C minor, by G. A. Adams, a young musician of the vicinity, recently deceased. This mass was his latest and most important composition, and received its initial performance at this time. It is written in the conventional style, and, while betraying to a certain degree both immaturity of musical thought and lack of technical ability, might be regarded as promising well for the future had the composer's life been spared. Mrs. Walker, Mrs. Wyman, A. L. King and Dr. G. R. Clark assumed the solo parts. To Mrs. Wyman's share fell the most melodious number, the "Agnus Dei," which she gave with much feeling.

This was followed by a new suite for orchestra (in A minor, op. 42) by E. A. MacDowell. To each of its four short movements is affixed a symbolic title—"In a Haunted Forest," "Summer Idyl," "The Shepherdess' Song, "Forest Spirits." Mr. MacDowell seems fond of the woods. The first movement begins pp, with ghostly mutterings and flutterings, rises and falls through ofttimes strange but never overstrained instrumentation, and finally dies out as it began. The second is charming and quiet; the shepherdess' song is sung principally by the clarinet against a background of muted strings, and the last movement is similar in character to the first, but the spirits are of a brighter and much more cheerful kind. The work is far above the average and, in spite of a hint of Grieg and again of Berlioz, shows much originality and an effective command of orchestral resources.

The third number was a song by C. Whitney Coombs, "The Heavenly Message." Mr. Carl Duft's singing of it was so excellent that he was obliged to respond with Lassen's "It Was a Dream."

After the usual intermission came Victor Herbert's new work, "The Captive," written especially for this festival. The libretto tells in a few short verses how a knight on his way to execution passes beneath the window of a high born maid. She, moved by pity and love (at first sight I conjecture), beseeches his guards to release him, offering to marry him and, presumably, be responsible for his future good The guards, as usual in such cases, fall in with behavior. the idea, but the knight announces that his troth is already plighted and that no amount of vocal or instrumental perasion can avail to change his heart. And so, faithful to his love, he passes along to his doom. This simple story, which could be told within the compass of a song, Mr. Herbert has magnified to the dimensions of a dramatic cantata. I will not attempt to criticise it, for that could not be adequately done upon only one hearing, and I do not wish to do any injustice to Mr. Herbert, whom I regard as a very able "all round" musician. There is much effective orchestration, a free use of the "Leit motif," some stirring climaxes and a remarkably good funeral march. vocal parts are of extreme difficulty. Mrs. S. C. Ford took the part of the lovelorn maiden, and Carl Dufft that of the temptation resisting knight.

This was an afternoon of novelties, every number but Mr. Coombs' song being performed for the first time in public.

Thursday evening brought out the largest audience of the week, and most of the principal artists in the following program:

"A Faust Overture"......Wagner

Romanza, "Eri tu"ver	(21
Mr. Del Puente.	
*Aria, from " Samson and Delilah " Saint-Saë	ns
Miss Lena Little.	
†"Lohengrin's Narrative," from "Lohengrin" Wagn	er
Mr. Campanini.	
*Two movements for strings, "Heart Wounds," "Spring"Grie	g
Aria, "Let the Bright Seraphim," from "Samson"	el
Mrs. Nordica.	
The trumpet obligato by Mr. P. Müller.	
Solo for violin, "Fantaisie Caprice"	ps
Mr. Franz Wilczek.	
Trio, from "I Lombardi" Ver	di
Mrs. Nordica, Mr. Campanini and Mr. Del Puente.	
WAGNER SELECTIONS.	
*" Siegfried's Passage to Br\u00fcnnhilde's Rock, Morning Dawn and Rhir Journey," "Siegfried" and "G\u00fctterd\u00e4mmerung," (Arranged \u00bc Richter.)	
*"Senta's Ballad," from "The Flying Dutchman"	
Violin, "Prize Song," from "Die Meistersinger"	
Prayer and finale, from Act I., "Lohengrin."	
"Elsa"Mrs. Nordic	a
"Ortrud"Miss Litt	le
"Lohengrin"	
"Frederick" Mr. Del Puen	
"Henry I" Dr. G. R. Clas	k

\*First time in Worcester. †First Worcester Festival performance. The audience was a pretty sight. Full dress is the custom for "artists' night," and this with the flutter of a thousand fans of all colors made the hall look—as a poetic local scribe put it—"like a great bank of tropical flowers." A description in detail of these familiar numbers is unnecessary. Del Puente set the people wild with his magnificent singing both in his chosen selection and the inevitable "Toreador" which followed. Nordica repeated her triumph of the evening before, and everybody else got their full share of appreciation and applause. The audience was extremely enthusiastic and prolonged the generous program to an uncomfortable length by encoring pretty nearly everything and everybody.

#### FOREIGN NOTES.

A SACRED CONGRESS .- A sacred music congress is to be held at Milan during the first days of November. There will be three great musical performances in connec tion with the meeting.

RITT.-Eugène Ritt, the ex-director of the Paris Grand Opéra, has been nominated an officer of the Legion

ST. PETERSBURG.—The St. Petersburg Society for the Promotion of Chamber Music has opened an Interna-tional competition for the composition of string quartets, with a first and second prize of 350 and 150 rubles respectively and honorary distinctions for those compositions found worthy thereof on the part of a competent jury. The competition will be closed on January 1, 1892.

TSCHAIKOWSKY,-Tschaikowsky's opera "Onegin' is to be produced next month, for the first time in Germany, at the Darmstadt Hof-Theater. The residential theatre of Hesse-Darmstadt has frequently taken the lead in introducing foreign operatic works to the fatherland, a notable in-stance being Gounod's "Faust," brought out there, under the composer's supervision, some thirty years ago.

MUNICH.—The Royal Opera at Munich reopened its doors on the 15th ult. with a scenic performance of Liszt's oratorio "Saint Elizabeth."

ZURICH.—The new Zurich Municipal Theatre is to be definitely opened on the 1st of next month, with a performance of "Lohengrin."

SHE WAVES THE BATON .- The female conductor. though a somewhat rara avis among us, is apparently unique in Italy. The "Trovatore" points to the theatre at Poggionsi as the only spot in the peninsula where a maestra certatora e direttoressa d'orchestra is to be found.

HE HAD HIS NOSE TAKEN OFF .- A curious incident is reported from Kieff, in Russia. On the day fixed for the expulsion of the Jews "Robert le Diable" was announced for performance at the opera house. But of the whole peronnel only the conductor remained.

MUSIC AND NERVES .- Since the discussion among the doctors upon the value of music as an agent for convales-cence, a guild of Saint Cecilia has been established in London, with the aim of training musicians to soothe a patient's nerves with music, under the direction of the physicians. Every member must possess a sweet, gentle voice and delicate execution. Miss Florence Nightingale is among the subscribers.

THE MASCAGNI CRAZE .- According to the Berliner Tageblatt a collection of new songs composed by Pietro Mascagni will be sung for the first time in public by some of the singers at the Imperial Court Opera'in Vienna during a concert to held at the commencement of the season

MRS. FREGE IS DEAD .- The death, on the 22d ult., is announced from Leipsic, at the age of seventy-three, Mendelsohn's friend, the Lieder singer, Mrs. Frege. S made her debut at the age of fourteen at a concert given at the Gewandhaus by Mrs. Schumann when that lady was thirteen, and for four years until her marriage she was an operatic vocalist. It was at her house while trying over some of his songs that Mendelssohn was attacked by his mortal illness

HELMHOLTZ IS GETTING OLD .- On August 31 Proessor von Helmholtz celebrated his seventieth birthday. He quietly spent the day with his family at Madonna di Campiglio, in the Southern Tyrol.

PRAEGER DEAD .- Ferdinand Praeger, Wagner's lifelong friend, has just died in London, after a lingering

A NICE STORY .- The "Neue Musikzeitung" is responsible for the following story: A noted German tenor, whom we will call Mr. S., arrived one day at the only hotel in a small provincial town where he was to sing in the evening. While seated in his room his attention was suddenly aroused by hearing a voice, a tenor of rare quality and taste, singing Schubert's "The Wanderer." He was astounded at the purity of style and perfect intonation.

The voice was accompanied on the piano in exquisite He was proud of his own voice and style, and with reason; but here, though he could scarcely credit his senses, was another equal to himself. He inquired of the landlord who occupied the next room, and was informed he had only arrived that day and the landlord had not yet learned his name. Five minutes later the tenor's curiosity overcame his politeness and he tapped at the door of the stranger. On the door being opened he courteously asked the stranger's name, and was told he was a traveler in wines and that his name was Karl Meier. "Let me con gratulate you," said Mr. S., "on the possession of a mag-nificent voice." "You are mistaken," said Meier; "I do not sing, and I am such a poor musician that I don't know the difference between a Beethoven sonata and a Chopin waltz." "But who, then, has been in your room?" "No one," said the other coolly, "except the waiter and the chambermaid." "But," said Mr. S., whose curiosity was only increased by all this mystery, "surely the waiter has not sung to the chambermaid's accompaniment?" "As you may see," said Meier, "there is not even a piano in my room." "Then tell me," said the tenor, "who did my room." "Then tell me," said the tenor, "who did sing?" "With pleasure; his name is Mr. Phonograph,' and he comes from America." At this Mr. S. saw the secret and laughed immoderately. "But who is the singer whose charming voice you have thus stored up?" "Although I am no musician," said Meier, "I like to hear great artists, and having bought a phonograph I stored up 'The Wanderer,' as sung by that great singer, Mr. S." The tenor was astonished to learn that he had heard himself sing, and still more so that he had not recognized his

"LOHENGRIN" MATTERS .- The third performance of "Lohengrin" was given in Paris last Tuesday night. During the first act two men were ejected for throwing stench balls from the gallery.

PARIS, September 25.—The police have seized a cartoon representing Germany again triumphing over France, the idea for the offensive picture being derived from the successful production of "Lohengrin."

They have also seized objectionable placards and copies of a pamphlet characterized by a bitter spirit of political warfare. Another performance of "Lohengrin," given at the Opera to-night, passed off without noteworthy inci-

There is now talk of a free representation of "Lohento be given at the Opéra, but the general opinion is that this would be very injudicious and sure to raise a storm. Meantime Auguste Germaine is putting the finishing touches to a three act operetta entitled "Little Lohen-

GEORGE EDWARDS REPLIES TO MAYER. - George Edwards is indignant at the statements alleged to have been made by Marcus Mayer to the effect that he had with drawn from his original agreement with Miss Agnes Huntington with respect to the lease of his new theatre in Cranbourne street, London. He says that the only reason why she is not at present the lessee of that theatre is that she failed to find adequate securities for the rent.

OPERA IN BERLIN.-The Germans seem to have a liking for French opera, and the following works have recently been performed in Berlin: "Le Prophète," "La "Le Prophète," rille du Régiment," "Mignon," "Fra Diavolo," Coppelia," "Carmen," "La Juive," "Joseph," "La Postillon de Lonjumeau," and "Lakmé;" while at Leipsic they have had "Les Dragon de Villars," "Le Prophète," and "Hamlet;" and at Vienna "Les Deux Journées," "L'Africaine," "Hamlet" and "La Juive."

VON SCHEFFEL .- There has been found among the papers of the late poet, Victor von Scheffel, a collection of poems hitherto unpublished, together with twenty-one original songs for the opera "The Trumpeter of Sackin-

THE CROWN PRINCE FIDDLES .- The Crown Prince of Germany is taking violin lessons from De Ahna, of Berlin. Of course he is reported to have wonderful talent.

THE LONDON SEASON.-Manager Lago will open the autumn opera season about the middle of October at the Shaftesbury Theatre with "Cavalleria Rusticana" as the pièce de résistance. Arditi will conduct the orchestra. The report that Gilbert and Sullivan will again collaborate in the production of a comic opera is confirmed. Further details may soon be forthcoming, and D'Oyly Carte may preside over the birthplace of their new joint effort.

ROSA PAPIER RETIRES .- Rosa Papier has retired from the Vienna Opera on account of a disturbance of her vocal organism. She has been engaged as vocal teacher at the Vienna Conservatory of Music.

#### Mozart Symphony Club.

THE following circular has just been issued and largely distributed in musical circles :

Messrs. Mario Blodeck and Richard Stoelzer beg leave to in order to prevent mistakes and avoid any possibility of their organiza-tion being mistaken for, or confused with, or thought to have any connec-tion with one Mr. Bachert or the organization under his direction, it has been thought best by them now, before starting on their transcontinental tour for the season of 1891-2, to change the name of their organization to that of the Mozart Symphony Club. In every other respect their organiion will remain the same; it will be composed of the same well-known ston artists, under the same direction and with the same business Boston artists, under the agent, Mr. John H. Laine.

The Mozart Club will open their season October 5, 1891.

The editorial on "Boston Symphony" in this paper explains the reason, and although no injunction was asked for to prevent Messrs. Blodeck and Stoelzer from using the former name, they wisely decided to adopt the new title, under which they will succeed as well, if not better.

It required two bondsmen in \$1,500 each to get the in-

junction. Bachert offered as one a notorious Union square fiddle merchant, who was rejected by the court. Hence no injunction, although there is now no ground for asking for any. What a beautiful pair of comrades the Union fiddle dealer and the manager of the Boston Symphony Orchestral Club do make !

Is It So?-A report was current yesterday noon to the effect that Theo. J. Toedt, the tenor, was seriously ill and some parties had it that he was dead. A MUSICAL COURIER reporter called at his residence, 151 East Sixty econd street, but found the house closed.

PERRY.-Edward Baxter Perry gave his first lecturerecital of the season for the Boston Training School on September 22, and left the following day on Western tour. He will fill sixty engagements in the States of New York, Ohio, Michigan, Indiana, Illinois, Iowa, Nebraska, Kansas and Missouri, returning to Massachusetts for engagements there during the holidays.

"FRA DIAVOLO."-Auber's "Fra Diavolo" has recently been produced in Rome by a company of children under thirteen years of age. Rossini's "Barber of Seville" is down for a similar hard fate.

VALLERIA AND HARLEY .- Alwina Valleria, the wellknown soprano, who it will be remembered sang in Italian opera here, is to make a German tournée this fall and winter. Her company will consist of Orlando Harley, the tenor; Foli, the basso; Ysaye, the violinist, and Luigi Arditi, Jr. accompanist.

Von Sachs.-Mr. W. Von Sachs, the music critic, returned from his European tour last Saturday. He spent much of his time with the Kalisches, and says that Mrs. Kalisch (Lilli Lehmann) has recently sprained her ankle.

MAX BENDIX IN CHICAGO.—Max Bendix, the violin virtuoso and concertmaster of the Thomas Orchestra, leaves for the Windy City to-morrow with his family. Mr. Bendix, who has been hard at work this summer, will play at the third public rehearsal and concert, October 30 and 31, in the Chicago Auditorium, Dvorak's concerto for violin, op. 53, for the first time in this country. Mr. Bendix will organize while in Chicago a string quartet for the performance of the higher order of classical chamber music, which will vie in excellence with the famous Kneisel Quartet of Boston. The personnel of the Bendix String Quartet will probably be Max Bendix, first; Knoll, second; Hermann, viola, and Steindl, 'cello. The latter is Mr. Thomas' new German 'cellist. Mr. Bendix goes to Chicago much to the regret of his numerous friends East, for the handsome and talented concertmaster is very popular. New York's loss is Chicago's gain.

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and vocal as well as theory pupils have free admission to the general rehearsals of the opera.

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#### The Janko Keyboard.

(Translated and Compiled by Emil K. Winkler.)

IV.

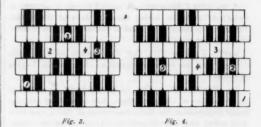
THE characteristic peculiarity of the new keyboard, that one and the same tone can be produced by striking one of the three places of each key, makes it evident that more comfort in playing can be gained. It is quite logical to reason that, if each finger has the advantage of selecting the place where to strike, there is a chance to choose the most convenient position. In fact, whatever chords or runs are to be played the hands occupy on the new keyboard always a natural position.

On the old keyboard it is otherwise; there the hand is

forced into almost a straight line. Every piano player knows from his own first experience, and still more, the piano teacher can testify over and over again the trouble and time it costs before the simple sequence of tones C, D, E, F, G, F, E, D, with the easiest fingering 1, 2, 3, 4, 5, 4, 3, 2, or the chord C, E, G, C, can be played in a comparatively satisfactory manner. Constantly the pianist meets with chords which force the hands into unnatural positions. Sometimes the thumb is obliged to strike an upper key, thereby disturbing the relative positions of the fingers; at another time the very fingers that are capable of a wide stretch have to be brought close together, thus impairing the span of the other fingers.

For instance, let us strike on the old keyboard the chord F sharp, G, B, D with the right hand, or the chord B flat, forced to defy its anatomical construction. We hear of a E, G, B flat, C with the left hand. Most hands which easily tion, 1 2 3 4 5, and the fourth position, 1 2 3 4 5. Left hand

white keys of the old keyboard the fingers have to be lowing chords: For the right hand-C sharp, E sharp, G sharp, B, C sharp, fingered, 1 2 3 4 5; its second position, E



sharp, G sharp, B, C sharp, E sharp, 1 2 3 4 5; its third posi-

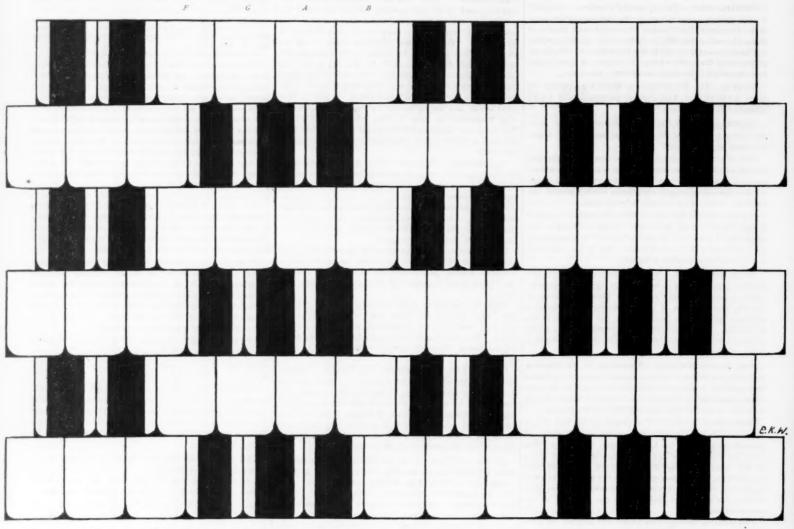
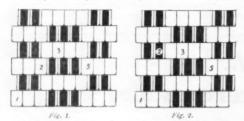


DIAGRAM-TWO OCTAVES.

fingers and wrists in opposition to what nature has intended—nay, even surgical operations are claimed as necessary to conform the hand to the old keyboard. It seems to be somewhat wiser trying to overcome the difficulties in a different way-namely, by changing the keyboard to suit This, at least, will leave nature the indisputable right of first consideration.

The step-like shape of the keys on the new keyboard



enables the thumb to play on lower rows, the fingers choosing their places according to their length on the higher ones. Hereby justice is done to the peculiar position which the thumb naturally occupies in contrast to the fingers. The existence of this contrast cannot be denied; even if long continued practice succeeds in diminishing it, the very necessity of such exercise proves how difficult it is to accustom the thumb to those positions which the construction of the old keyboard exacts.

In playing runs and scales and in striking chords on the

great many instruments and devices to train and shape the can span the interval Bflat, C will not be able to strike with the left hand the last mentioned chord. The stretch B flat, E is unnatural for the fifth and fourth finger. All these difficulties are removed on the new keyboard. A few examples will prove this assertion. Figure 1 represents the graphic position of the major chord C, E, G, C; Fig. 2 of the minor chord C, E flat, G, C.

The reader should take the trouble to place his fingers in the above shown way on the large diagram which is reproduced below and is the actual size of two octaves of the keyboard. Before the positions of some more chords are shown we will explain in what manner the fingering is marked for the new keyboard.

As before explained each key has three touch plates where it can be struck.

In giving directions for fingering the figure denotes, as always, what finger to use. If a dot is placed above the figure the upper touch plate of the key is meant. The dot below the figure denotes the lower touch plate, and the figure without any dot means the middle one. If the key C is to be struck with  $\hat{\mathbf{2}}$  we have to take the upper touch plate of the key C, that is, the one in the fifth row. We let follow two examples fingered chords and will also show their graphic positions, which will clear any doubt. The chord C sharp, E sharp, G sharp, B sharp to be played with the right hand with the fingering 1 2 3 4 5 (see Fig. 3), and the chord B flat, E, G, B flat, C for the left hand 5 4 8 2 1 (see Fig. 4).

Further examples are the different positions of the fol-

-C sharp, E, G sharp, B, C sharp; first position, 5 4 3 2 1; second position, 5 4 3 2 1; third position, 5 4 3 2 1, and fourth position, 5 4 3 2 1.

We DOUBT THIS. - St. Louis, September 23 .- The board of directors of the St. Louis exposition have closed a contract with P. S. Gilmore to play here in 1892 and in 1893 with a band composed of 100 first-class musicians. St. Louis will celebrate the anniversary of the discovery of America next year by making her exposition national in character as much as possible and in various other ways appropriate to the occasion.

REICHMANN'S CASTLE.-Theodor Reichmann, the baritone, has bought a castle at Eschinbach-on-the-Main in Germany.

MENDES AT SPA .- At a largely attended Wagner concert at Spa Catulle Mendes, of Paris, during the intermission, delivered a lecture on Wagner.

SINGERS STRIKE.—The whole personnel engaged for the Italian opera at Lisbon is about to strike, on ac-count of the depreciation of paper money in Portugal, the discount on bills being 25 per cent.

VAN DER STUCKEN.—At the last festival of the Société Royale d'Harmonie, Antwerp, the second half of the program was exclusively devoted to compositions by Mr. Frank Van der Stucken, among them his "Tempest" music, an interlude for "Vlasda," "Pagina d'Amore" and several songs.

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FOR ORGANS AND PIANOS.



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# THE MUSIC TRADE.

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# The Musical Courier.

PUBLISHED EVERY WEDNESDAY.

ESTABLISHED JANUARY, 1880.

No. 606.

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PER INCH.

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monoay.

All remittances for subscriptions or advertising must be made by check, draft, or money orders.

American News Company, New York, General Agents.

NEW YORK, WEDNESDAY, SEPTEMBER 30, 1891.

A WELL merited success has been scored by Messrs. C. C. Briggs & Co., of Boston, their excellent pianos having been chosen for exclusive use in the Conservatory of Music at Meadville, Pa.

A S a barometer of the very active condition of the factories where high priced pianos are made, it is only necessary to look into the condition of the action factory of Wessell, Nickel & Gross. This firm has never experienced such a season of prosperity as the present, and they are making more actions per month than at any previous period of their existence.

THE sales of the Loring & Blake Organ Company, of Worcester, will this month be 30 per cent. ahead of September, 1890, sales, and 300 orders are now booked for future delivery. This demand for high grade organs is one of the most encouraging signs of the prosperous condition of the trade. The "Palace" organs are among the instruments that will continue to find favor among the better class of dealers, for they "fill the bill."

A MONG the more important of the local fairs being held in this harvest season is the annual interstate fair which has just ended at Elmira, N. Y. One of the most attractive of all the exhibits there made was that of the Elmira Music Store. The Mehlin piano is their leader, and though many makes of instruments were in competition the Mehlin easily carried off the first prize. Mr. H. P. Mehlin made a personal visit to the grounds and he is more than satisfied with the results so far accomplished by Mr. R. T. Sperry and his active assistant, Mr. Chas. L. Hamer, one of Elmira's brightest young business men and musicians.

WHEN THE MUSICAL COURIER a few weeks ago gathered the opinion of representative dealers in all parts of the country as to the prospects for trade this fall and winter there was no section that showed more sanguine prospects than that which we grouped as "the South." People who followed carefully the predictions of the men in this great district at once commenced to lay pipes for their share of it. Prominent among these is the Brown & Simpson Company, who now have a man traveling there. If they meet with the success below the line that they have won above it we may look for some extensive building operations in Worcester next spring.

Some of the most valuable expert and professional criticisms, all of a favorable nature, have been showered upon the remarkable "Packard" organ exhibited last week in this city by the Fort Wayne Organ Company. These will all be published in due time. It is necessary to state, in addition to what

was published in reference to this organ in last week's MUSICAL COURIER, that the case of this instrument was designed by Mr. Hill, the regular case designer at the company's shops. It is a solid walnut upright case, with unique carvings and artistic fretwork, and the design is built upon the latest lines of case architecture. The case of this particular organ is an indorsement of the whole theory of the Fort Wayne Organ Company, which claims that a true musical instrument should be put into a true artistic case.

A GOOD name is greater than riches. The old saw is applicable to names and reputations in the piano business as well as in every other path of life. "Woodward & Brown."

Everyone knows it, and it is gratifying to learn that the Woodward & Brown piano as it comes from the new factory in Boston is better than ever and that its sales are increasing right along.

THE stock damaged by the recent fire at the ware-house of Alfred Dolge was sold by order of the underwriters at the auction store of Wm. Topping & Co. on Monday. The hardware, strings, cloths and felts were damaged to such an extent by fire and water that they were worthless as far as their use for piano and organ manufactures extended. Mr. Dolge himself refused to handle the stuff, and it is to be hoped that none of it will find its way into the trade.

THE receipt of the following notice, with request to publish, are the excuses offered for printing

NEW YORK, September 24, 1891.

Editors Musical Courier:
Will you please give notice through your paper in next issue that the firm of Swick & Kelso (H. A. Swick, sole owner) has no Interest or connections whatever with the "Mozart Piano Company," and send us bill for same we are now Issueing Circulars to that Effect Respectfully John J. Swick.

Mr. Swick's ideas of the newspaper business are on a level with Harry Clambake's grammar and his own orthography.

THE more we look upon the catalogue of the Ivers & Pond Piano Company, and the more we peruse the reading matter therein contained, the more we become interested and the more we are inclined to give it the highest position from a literary point of view among contemporaneous works of a similar class.

It is only fair that we should have corrected an error in our original notice of the book, in which we spoke of some "half tone" illustrations. A glance will suffice to show our error, as the illustrations are most excellent wood cuts, and the portraits of musicians which fill the book as well as the reproductions of celebrated paintings are well worth preservation.

#### GILDEMEESTER-KROEGER.

A SERIES of negotiations have been pending for some time between P. J. Gildemeester and Kroeger & Sons looking toward a transfer or the management of that business to Gildemeester on his engagement with the firm of Kroeger & Sons. Mr. Hamilton Gordon is said to have come to Gildemeester's aid in this transaction. On Monday forenoon conferences were held in Mr. Gordon's office, and Gildemeester and his fidus achates, Gottschalk, were closeted with the Kroegers on Monday afternoon and yesterday.

The rather hasty action of Gildemeester, in virtually "jumping" into a manufacturing scheme to make the Gildemeester piano, has already suffered from its inevitable and natural reaction, for on the appearance of a new scheme it is discovered that it had by no means been decided to make any Gildemeester pianos after all. No workmen have been engaged for that purpose; in fact, no benches are to be found in the

Gildemeester factory. The whole movement was spasmodic and impetuous and characteristic of Gildemeester, who was always in the habit of flying off the handle on the slightest provocation, as Chickering & Sons can to their sorrow testify.

The combination with Kroeger & Sons gives Gilde meester a much wider field for action than he could have found with a piano made by himself. Kroeger & Sons need a man who has office and trade experiences that enable him to handle the wholesale trade effectively. Gildemeester is that man if he can be held in the traces. The Kroeger pianos have an ex cellent reputation and can readily be sold, and sold to firms that will pay for them too. They are instruments that can be made strong competitors of certain well-known pianos. Gildemeester is just endowed with the aggressive disposition that will attract attention to the pianos. He has friends; he has banking experiences; he has all the credit he wants in the supply line, and he has an ambition to damage the Chickering house as much as he can.

This is all very laudable from a business point of view, and the opportunity offered to Gildemeester is too tempting to expect him to refuse to take advantage of it.

If a compensating force can be brought to bear upon his tendencies the scheme will go through. If he is to have complete and autocratic control, good-bye, Kroeger & Sons.

#### AVAUNT.

WHY "give away" prices? Because it is the only and the most radically effective method of removing some evils in the manufacturing and jobbing lines. For that reason the price Kimball is paying for the actions he gets from an action factory in this town, which is claiming to make first-class goods, was deliberately published in these columns last week. Other piano manufacturers outside of Kimball require as much protection as is accorded to him in the columns of the music trade press of this country, but other piano manufacturers can get this protection in no other columns but these.

To protect them the truth must be published. Piano manufacturers should not be placed at a still greater disadvantage by paying 10 to 30 per cent. more for the same action made in this town than Kimball is paying for it, and some paper must say this. Had it not been for this very contract the action concern would never have had its protracted strike, during which the workman was blamed with stubbornness and heavens knows what, while in reality it was the manufacturer himself who, in order to fill the Kimball contract, had to make such factory changes that the action could be produced for less money.

These factory changes were repulsive to the men and they struck; they knew all about it too, but could get no justice although they were willing to leave the arbitration to an editor of a music trade paper, conscious though they were that the manufacturers and not the workmen were patrons of music trade papers.

The whole scheme was based upon the production of a cheaper action, the workmen paying for one end of it, the piano manufacturers paying for the other end and the action manufacturer and Kimball getting the benefit, the music trade editors the meanwhile being used as the tools and the fools to carry out the project.

Avaunt, ye hypocrites!

-F. E. White & Co. is the name of a new piano and organ firm at Taunton, Mass., who will handle the Sohmer, Briggs and Lawrence pianos and the Estey organ. Mr. White learned his trade at the Chickering factory and is a thoroughly competent piano man, having technical and musical knowledge that will greatly aid him in his business.

and musical knowledge that will greatly aid him in his business.

—The great business now done by the Farrand & Votey Organ Company, of Detroit, in pipe organs has thrown their reed organ business in the shade, and they seem to be paying all their time and attention to pipe organs, in which they claim there is more money. Mr. Charles Sisson has secured the largest orders for pipe organs for the company. He is a hustler.

The Superiority of the "SOHMER" Planos is recognized and acknow! edged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.



Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

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#### THAT EPWORTH STENCIL.

THERE is no doubt that a large number of stencil Epworth organs and a considerable number of Epworth pianos are now on the market to follow their predecessors into the homes of innocent people who are not aware of the character of these stencil frauds and the parts played in connection with the same, consciously and unconsciously, as the case may be, by some Methodist ministers.

An Iowa paper furnishes the latest effort to wriggle out of the scheme, the hero this time being Rev. A. C. Boyd, of Attica, Ia., who is another stencil advocate, be it said to his shame. This is the contribution :

#### **Epworth Vindication**

Last week's issue of the "Journal" contained an exposure of the "Epworth" organ, sold by the Williams Organ Company, of Centreville, Ia The innocent public may think the contributor a benefactor, but such is not the case. Individual interests are concealed from the general view This has been threatened for some time by an agent of this county, whose letters are accessible

My answer to that article is not based upon any interest in the sales the "Epworth" organ. It is based upon justice and honesty. I take it that there is a thrust at the M. E. Church and its ministry, for this organ is misrepresented by The Musical Courier. I feel to be called to publish

I desire to inform the public that the members of the Williams Organ pany are all official members of the M. E. Church in Centreville, Ia The secretary of the company is the secretary of the Epworth Leag-the M. E. Church of the Iowa Conference and occupies high official The secretary of the Company is the secretary of the Epworn League of the M. E. Church of the Iowa Conference and occupies high official positions. Their organs and methods of dealing with their patrons are recommended by the church. Such indorsements come from Chaplain C. C. McCabe, missionary secretary; Dr. J. C. W. Coxe, Western secretary of the Sunday School Union and tract societies; Dr. C. F. Stafford, president Iowa Westeyan University at Mount Pleasant, I.a; Dr. George N. Powers, presiding elder of Keokuk District of this conference; Rev. E. L. Schreiner, secretary of Bluff Park Camp Meeting Association, and Rev. T. J. Myres, the present pastor of our church in Centreville, Ia. I have now before me the written recommendations of 15 of the Iowa Conference. I have three of the company's organs on my circuit which are giving good satisfaction. In my own home is an Epworth organ claimed to be the finest in the neighborhood. Anyone desiring to examine it is at liberty to do so. I received a five years' warranty with it, which is given with each organ.

with each organ.

The truth of the matter is here. The company has discharged all agents except Methodist preachers, whom they allow to retain 10 per cent, for their trouble. They hold the money until the party purchasing is satisfied with the instrument and then the remittance is made to the com-Should the organ prove defective it is reshipped and mone. Now, agents' profits are generally one-third of catalogue profits. funded. Now, agents' profits are generally one-third of catalogue prices which the Williams Organ Company does away with. This brings an \$82.50 organ down to about \$55. The minister may or may not retain his 10 per cent, discount; if he wishes he may allow that much in favor of the purchaser, which I always do, and then an \$82.50 organ can be purchased for \$49.50. Now, agents who make this a business must have something for their trouble and have a perfect right to some profit. I do not want to be understood that other organs are a fraud, but allow them to prove themselves. Some are worthless, or nearly so, of all makes, but the "Epworth" will compare with any organ in style, tone, durability and price.

price.

My vindication is for the purpose of honesty, &c., and hope this infan
firm (20 years) will be allowed the freedom of America. THE MUSICA
COURIER will save itself by producing the name and place of its contributor, which will solve a conundrum.

A. C. Boyd,
Pastor M. E. Church, Attica, Ia.

This attempt at evasion is characteristic of the angelic hypocrite, for Rev. Boyd knows that there is no such a thing as an Epworth organ factory.

Where is the factory, Boyd? Give us the address You know that it is an organ made by one or two or more or one concern only (it makes no difference if made in one or two factories) and that it is stenciled "Epworth" and is not sold to the public by its manufacturers. Any other stenciler can put "Epworth" on any other trashy \$20 or \$25 organ box like this and sell it to the unsuspecting people who confide in him at \$49.50 or \$55 or any price.

The ministerial fraud is just the one who will aid these Beattys and other humbug stencilers who buy low grade trash boxes called organs and stencil them "Epworth," "Wesley" or any other name to attract the public. They then insert advertisements in the religious newspapers, present a few of these boxes to ministers of the church, get their testimonials and the editorial backing of the religious press and then go ahead and swindle their denomination with stencil fraud organs and pianos

The representative of this paper some time ago called upon Chaplain McCabe at the Methodist Book Concern in this city to explain the swindle. No satisfaction was vouchsafed, although it was shown that an Epworth stencil fraud organ had been in the building and had just been sent to some revival meeting to be used to sing to God. The accompaniment was played on a stencil organ, on the sale of which the minister was probably making his commission.

Chaplain McCabe, Dr. J. C. W. Coxe, Dr. Stafford, of the Iowa Wesleyan College; Dr. Geo. N. Powers, of Keokuk, in fact all of these men should be brought up for investigation to ascertain how it is that they indorse a humbug stencil organ, the name of which does not indicate its origin.

What do any of these men know of organ construc-

tion, of tone production, of stop actions, &c.? Nothing! They cannot give an inkling of the source whence this Epworth organ comes. For all they know it may be a \$20 or a \$40 or a \$100 organ, and yet they indorse it and some of them make commissions on the sale.

For shame, ve ministers of the gospel!

Epworth is a stencil, and every dealer will explain what this means to any purchaser who has been defrauded or to anyone who may, with the aid of a minister of the gospel, run the risk of becoming a victim of a stencil fraud.

### LINDEMAN & SONS.

#### The Value of a Reputation,

WITH the reorganization of the Lindeman W & Sons Piano Company, of New York, some years ago, plans were laid to develop the business, with its enlarged scope, on the broadest possible principles, and this embraced a determination not only to keep intact the character of the Lindeman & Sons piano, but to keep or improving it as the march of progress and the natural lution of piano construction required it.

There was, consequently, no period when things in the new factory remained stationary; it has been an incer application of ideas and thoughts to experiment, with a to give to the trade and the public interested in music the best results of piano making, as applied by thoroughly experienced piano men and experts to what is known as a prominent example of the American piano maker's art.

This Lindeman & Sons piano has always held its place as a piano belonging to the realm of artistic instruments, for first and foremost it had tone capacity. Large sound board area; equalization of tone; evenness of touch; a plate made with a view of proportion and not merely to neutralize tension-these mechanical properties, allied with the best technical skill, are the fundamental basis of the Lindeman & Sons piano. It therefore has always enjoyed a reputation for virile and at the same time sympathetic The piano is powerful and yet always within the bounds and limits of pure piano tune; always refined, never vulgar. This had given it a remarkable reputation among musical people, who are always attracted by such

The Lindeman & Sons Piano Company, with its enlarged auspices, determined to surround this artistic product with most modern-like case work. Much discussion took place before it was determined to accept the new designs submitted from that department, but when the choice was made it fell upon a few styles that overtop anything recently made in the line of attractive and artistic upright piano casework. The retail piano salesmen who cannot meet competition successfully with such odds in their favor as these cases give them are not endowed with the proper stuff; they deserve no further consideration, for these ca make the piano self salable. They are absolutely remarkable as specimens of intelligible enterprise, and we venture to assert that they cannot be duplicated to-day

Any person writing for a catalogue can find the illustrations of these new case designs, and as there are many warerooms in this country where Lindeman & Sons pianos are on sale the truth of these statements can be verified by a physical inspection of the instruments, and those who will see them will find that not a particle of exaggeration can be found in this statement in reference to these piano

It is with a more than ordinary difficulty that a piano manufacturing concern succeeds in building up a valuable reputation. It requires, in the first place, such a long period of time to accomplish this aim that this one feature lone offers a most discouraging prospect. Once attained, a reputation is difficult to maintain in these days when pianos of high grade are by no means a scarcity, and when nany ambitious makers are engaged in the brilliant race for recognition as artisans of a high order.

The gentlemen who assumed control of the Lindeman & Sons plant were aware of all these conditions and had carefully surveyed the whole field. Their conclusion was definite and determined not only to speculate upon the value of the past and present reputation of the Lindeman & Sons piano, but to continue to endow it with all the virtues demanded of a high grade product, and thus firmly

to establish its claim for future recognition.

While it was all very well to "bank" on the old and valuable reputation, the company did not propose to halt and be satisfied with that; they determined to push the grade to its limits and make as fine a piano product as could be put upon the market.

They have done remarkable work in the factory of the company and will set the pace for other concerns. The result is that the Lindeman & Sons piano is to-day known as an instrument of a fixed character and as a factor always considered in the consideration of the high grade piano Co

question. Business with the company is brilliant, and term is used advisedly. man & Sons pianos made between now and January 1 as the capacity of the new factory on Brook avenue and 147th street will admit. Everyone using these instruments is delighted, and the improvements recently added, such as hand carved wood trusses, patent swing desk full width of case, patent sliding fallboard, brass depression bar, sostenuto pedal and patent soft stop-each of them of practical value and service-have greatly enhanced the esteem in which the pianos are held by the dealer who finds in these improvements a guaranty that the Lindeman & Sons piano is to be made fully abreast with the times and with the intention that its excellent reputation shall be fostered as one of the company's unwritten but most effective

#### New Bradbury Catalogue.

#### Bradbury Directory of Warerooms.

NEW YORK95 FIFTH AVENUE
BROOKLYN, N. Y 338 FULTON STREET AND 664 AND 666 FULTON STREET.
JERSEY CITY, N. J
NEWBURGH, N. Y 30 WATER STREET
PHILADELPHIA, PA
WASHINGTON, D. C1225 PENNSYLVANIA AVENUE
CHICAGO, ILL
KANSAS CITY, MO 12 WEST TENTH STREET

STREETS, BROOKLYN, N. Y., AND LEOMINSTER, MASS.

THE best idea of what Mr. F. G. Smith thinks of the policy of opening branch stores may be gained by a glance at the "Bradbury Directory" printed above, which shows 10 separate warerooms. No other concern engaged in piano making boasts of so many, and there are makers who could carry the enormous investment necessary to stock and operate 10 warerooms in addition to

The new book consists of a handsomely embossed cover and the usual catalogue matter well printed in black and red on good paper, the illustrations of the piano styles being not bad, and the two factory cuts being particularly good. The traditional introduction is backed up by the names of such prominent purchasers of Bradbury pianos as ex-Presidents Grant, Hayes and Arthur and President Harrison; Vice-President Morton, the late Secretary William Windom; Secretaries Tracy and Noble, John Wanamaker; the members of the Peruvian, Hawaiian, German, Swe-Chinese, British, Spanish, Mexican, Venezuelan, French, Russian, Nicaraguan, Italian and Austrian legations, a half dozen representative newspaper editors, a batch of senators and representatives, generals and admirals and ministers galore-in short a showing of distinguished names that must be of great value to the branch houses and to all dealers in Bradbury pianos. In conclusion, Mr. Smith states that he has heard of

there being bogus Bradbury pianos on the market, and as a proof of his exclusive right to the name he winds up his ok with

#### A Card.

Having retired from the piano business, Mesars. Freeborn Garretson mith & Co. will succeed me, and for them I bespeak the patronage of my Smith & Co. will succeed me, and for them I bespeak the patronage of my friends and the public. Mr. Smith has served a regular apprenticeship to the various branches of the piano business, and has been engaged in the first manufactories of New York and Boston. I can confidently recommend him as a gentleman in all respects, qualified to succeed me in the manufacture of my first-class pianos, he having had sole charge of my manufacturing department since 1865, and having given entire satisfaction in that capacity.

We Work, July 17, 1867.

#### Bad Piano Man.

DWARD NESBITT, retail music dealer and a would-be social leader, is missing, with debts approximating \$1,000. Nesbitt first attained local distinction about a year ago, when he was publicly chastised by Proprietor Curtis, of the Cosmopolitan Hotel. Nesbitt accused Curtis of slandering him in connection with a most estimable young lady. Curtis denied the allegation and a street fight was the result. Nesbitt then brought suit for slander and assault against Curtis. The latter compromised the case for \$300 cash. The two men had another row, Nesbitt was again worsted and again sued Curtis for a cash amount for injuries received.

Nesbitt was again worsted and again sued Curtis for a cash amount juries received.

second case is still in court. Dr. C. F. Selfridge, at present residnoad case is still in court. Dr. C. F. Selfridge, at present residnoad case is still in court. Dr. C. F. Selfridge, at present residnoad case is still in social foothold and partially succeeded. He had a ass voice and was in great demand at entertainments. He took to up and rapidly went to the gutter, then branched out into an operatic ger on a small scale. By guaranteeing Emma Thursby, the noted canes, a heavy moiety he induced her to go to Port Angeles for an engage. When the lady arrived there was not \$20 worth of seats sold. She then do to sing and threatened to make it warm for Nesbitt if she ever caught Nesbitt's principal creditors are Kohler & Chase, of San Francisco, for the sold three pianos, pocketing the proceeds. The San Francisco is secured by the paper of Dr. Selfridge's father, living in Oakland, It is rumored that a relative recently deceased left Nesbitt a legacy, 000. He is an Englishman and is believed to be making for home e Canadian Pacific.—Port Townsend special in Tacoma "Globe."

WANTED-To go South-One tuner and repairer, one traveling salesman, one music and small goods man; state age, experience, qualifications, salary, references. Address "Southern," care Musicat

### **HOW DO YOU LIKE THIS?**

(From the Des Moines "State Register," September 6.)

#### KIMBALL PIANOS LEAD.

The Great Eastern Piano and Organ Company's Exhibit at the lowa State Fair.

Without a Rival in the Field as Premium Winners.

ONE of the most noteworthy exhibitors at the Iowa State U Fair was that of the W. W. Kimball Company, whose branch house in this city is at 614 Locust street. They occupied one of the most attractive stand, in the main exposition hall. It was built in octagon shape and tive stand, in the main exposition nail. It was built in octagion snape and profusely decorated with patriotic colors, flags extending to the dome of the building. There was over \$900 worth of scarfs used in the decorations. Arranged on this stand were one of Kimball's elegant grand pianos and a number of upright pianos representing an assortment of walnut, oak, rosewood and mahogany, veneer finish, they being the latest and

tions. Arranged on this stand were one of Kimball's elegant grand pianos and a number of upright pianos representing an assortment of wainut, oak, rosewood and mahogangy, veneer finish, they being the latest and most artistic in design known to the trade. Also a fine line of the celebrated Kimbail organs especially adapted to the church and the parlor and of beautiful design. The Kimball headquarters were further made interesting by two large portraits of notable personages, one being that of W. W. Kimball, father of the new scale Kimball pianos and organs, and the other Adelina Patti, "the Queen of Song," who has repeatedly given such strong indorsements of the Kimball pianos. These pictures were of fine crayon finish, 30x40 each, and were generally admired by the music loving people with whom their names are so familiar, the portraits being lifelike and perfect.

W. W. Kimball, a New Englander, came to Chicago nearly 40 years ago and engaged in a small way as a dealer in organs. In 1879 he began the manufacture of the Kimball organs, which, once upon the market, soon developed into a leading instrument of high grade. The success of the venture was unprecedented in the music world. Mr. Kimball became interested in other great factories in Boston, where much of his capital is employed to-day. His experience for so many years as a dealer and manufacturer, and being further identified with great manufacturers of the East, has greatly fitted him for the task of giving to America a piano which was to be a world beater. About four years ago the first new scale Kimball piano was introduced to the trade, the product of the great factories the stories high, and representing a floor space of 483,000,000. The plant consists of a piano and organ factory, each being 180x240 feet, five stories high, and representing a floor space of 483,000,which is ample assurance of their responsibility. A written guaranty is given with every instrument of the company's make. One of the strong claims of the Kimball people is in the fact t try to unsolicited letters of indorsement and praise for its great depth richness and volume of tone, the beauty and ease of the action and or

where points of general excellence.

"The Queen of Song," Adelina Patti, who has a new scale Kimball piano in her study for her personal use, says: "It gives me pleasure to estify to the merits of the new scale Kimball piano. It has a wonderfully nd sympathetic tone, and supports the voice in a m

sweet and sympathetic tone, and supports the voice in a most satisfactory manner."

Mr., Francisco Tamagno, the "king of tenors," says: "The Kimball piano which I selected for my personal use during my Chicago engagement has given me so much enjoyment that I wish to express my admiration for your lovely instruments. I have never used a piano that has afforded me more genuine satisfaction, and believe that you have attained an excellence which cannot fail to give your instrument a world wide reputation." Among other noted musicians who have written strong letters of commendation are the following, whose names are familiar to all musicians and music circles:

Mrs. Albani, the great prima donna.

Guisippe Del Puenti, the eminent baritone.

Lillian Nordica, the American prima donna.

Mr. Arditi, the father of musicians.

Mr. Ravelli, the great lyric tenor.

Mr. Ravelli, the great lyric tenor. Gior Perugini, tenor Grand Italian Opera Company.

Emil Fischer, leading basso Metropolitan Opera Company.

WHAT IS THE NEW SCALE?

WHAT IS THE NEW SCALE?

By the peculiar mechanism and the materials used in the construction of the interior of the instrument the Kimball is so stringed that it possesses greater vibrating powers than the ordinary make, and at the same time possesses the governing features which enable the operator to produce the softest melodies and yet tones which are full and round. It is claimed by the most intelligent and competent of the musical profession that in volume, fullness, articulate distinctness and voice-like sweetness of tone, as well as in the responsiveness and power, the new scale Kimball piano is accorded a prominent place in the ranks of high and fine grade pianos. Much significance should be attached to the recent victory of these pianos. They were in the field against eight competitors at the fair last week and received every premium awarded.

received every premium awarded.

Mr. W. B. Sands, the general agent for W. W. Kimball Con Mr. W. E. Sands, the general agent for W. W. Kimball Company, is justly proud of the recent victory. Mr. Sands has represented this company for 15 years and is an industrious salesman. The Kimball pianos and organs are to be found in many of the beautiful homes in Des Moines and owned by those who are competent judges of good instruments. The satisfactory manner in which the business is carried on in this city speaks well for both the management and satisfaction the instruments give.

or Rehmann has his studio at the company's headquarters. He is one of the finest musicians in the West.

White shirts guaranteed to fit.

JOHN L. WRIGHT.

Here is the world's fair racket played on a small Kimball scale. There was absolutely no show for any of the eight competitors, and there will be no

show against Kimball if the piano manufacturers are stupid enough to enter into any kind of arrangement that will enable Kimball to exhibit with them whether hors de concours or not-at the world's

The above article is published in large editorial type, as editorial matter, by the leading paper of Central Iowa

Will it have no effect? If not, the publishing of newspapers might as well be considered as an illogical pursuit.

This editorial, crammed full of lies, of nonsense, of idiocy, of misrepresentation, of humbug and of cant, goes to thousands of people, many of whom want pianos and organs, and the only offset the dealer has on this globe to meet this kind of advertising with is THE MUSICAL COURIER.

This copy of THE MUSICAL COURIER, stating that the above editorial from the Iowa "State Register" is a base calumny upon the whole piano and organ trade; that it is a false pretense and a fraud and a living lie in type-this copy of THE MUSICAL COURIER saying all this is the only defense the legitimate piano and organ dealer of Iowa has to protect himself against the Kimball scheme, which boldly announces that a piano costing about \$100 is high grade. Read it vourself.

#### UP GOES THE SPONGE.

ND now, after a year of windy blow and gas, and humbug and misrepresentation, and intrigue and nonsense, the Kimball music trade paper of Chicago announces that all it has published about the music department of the world's fair was a fraud, and was merely published to keep up "a bold front," to use the very language of that sheet. That there was nothing in it after all.

Does not the Kimball trade paper now realize that a capable and honestly conducted newspaper, even if not published in Chicago, can produce an effect upon the intelligent members of the World's Fair Commission ?

If the musical and music trade departments of the world's fair go to pieces the fault lies at the door of the Chicago trade paper which, in its insane efforts to place the whole trade at the mercy of the W. W. Kimball Company, brought about this powerful opposition.

Go to sleep, sonny; you'll be called in 1894.

#### IN TOWN.

Mr. J. P. Cunningham	
J. M. Kellogg	Waterbury, Conn.
Mr. C. H. Utley	Buffalo, N. Y.
Mr I F Thaver	Fort Wayne Organ Company,
Director and Amayor	Fort Wayne, Ind.
Mr. Harvey Wendell	Marshall & Wendell Piano Com-
Mari Mari Cy Trondonii	pany, Albany, N. Y.
Mr. W. O. Wilder	Taber Organ Company,
	Worcester, Mass.
Mr. Handel Pond	Ivers & Pond Piano Company,
	Boston, Mass.
	new dealer at Baltimore, Md.
Mr. James S. Cumston	Hallett & Cumston, Boston, Mass.
Mr. J. W. Kline	. Blasius & Sons, Philadelphia, Pa.
	F. E. White & Co., Taunton, Mass.
Mr. A. M. Bronson	Susquehanna, Pa.
Mr. Alonzo Wygant	Ayres & Wygant Company,
	Chicago, Mi.
	Alexandria, Va.
Mr. Carl Hoffman	Leavenworth, Kan.

SALESMEN WANTED-Blasius & Sons, 1119 Chestnut street, Phila delphia, want two good, competent, experienced indoor piano sales-men. Beginners need not apply.

TONE REGULATOR and Regulator-First-class man, with best of

references, capable of taking charge of branch of factory, wishes uation. Address Piano Maker, care of Musical Courier, 25 East

a situation. Address Piano Maker, care of Musical Courier, 25 East
Fourteenth street, New York.

W ANTED—A piano tuner and regulator to go South. Must be a
good salesman and willing to make himself generally useful. For
particulars inquire at the office of The Musical Courier.

W ANTED—A business manufacturing an article that has been thoroughly advertised in the music trade and that represents a hand-

orofit to every dealer handling it needs a manager. One who is ghly acquainted with the music, particularly the piano and organ, and who plays the piano, can secure management provided he can see a small amount of stock in order to interest himself. Address num, "care Musical COMBER.

## FOR SPRUCE SOUNDING BOARD LUMBER

IRVING SNELL, Little Falls, N. Y.,

MILLS AT HARRISVILLE, N. Y.

#### J. G. Malmsjö.

OHAN GUSTAF MALMSJÖ, the largest piano manufacturer in Sweden, died September 13, at his home in Gothenburg. Mr. Malmsjö was born in 1815, the youngest of four brothers, and was intended for the clergy, but books and study did not suit the young man, so he apprenticed himself to a cabinet maker in the university town of Lund. After serving his time there he entered the piano establishment of Mr. Marschall in Copenhagen to learn piano making. In 1843 Mr. Malmsjö com-menced business for himself in the city of Gothenburg, making squares and uprights. In 1850 Mr. Malmsjo commenced making grand pianos, in which he achieved a great success, his grand piano being considered by many Northern musicians fully equal to those of Bechstein and Blüthner. Mr. Malmsjö acquired a large fortune and the business will continued under the guidance of the superintendent, Mr. C. A. Ogren, who formerly worked in the Steinway & Sons factory, New York. Mr. Ogren invented, while in New York, a patent transposing keyboard, which is used with great success by a certain firm of New York piano manufacturers.

#### Warren Hill.

WARREN HILL, of Brooklyn, died on September 25, at the residence of his son, Francis F. Hill, 302 Lafayette avenue, in that city, at the age of 81 years. Mr. Hill was born March 12, 1810, in Fulton street, which was then known as Fair street, in this city. While yet a boy he entered the employ of Firth, Hall & Pond, music publishers, Franklin When the firm was dissolved he remained with Mr. Hall, as music publisher, the firm being William Hall & Sons, at Park place and Broadway, and afterward at 548 Broad-Mr. Hill remained with Mr. Hall for fifty-five years. belonged to the Tompkins Blues, the crack regiment of this city prior to 1850. For the past fifteen years he had not been engaged in active business. He moved to Brooklyn in 1850, where he had since resided. He was a man of robust health and had never had a serious illness. He died of old age. Mr. Hill leaves a wife and three sons-William P., who resides in Paris; Warren E., vice-president of the Continental Iron Works at Greenpoint, L. I., and Francis F. The funeral took place on

#### Trade Notes.

-Mr. Hugo Sohmer spent the day yesterday in Boston, Mass.

E. M. Tibbetts expects to open a piano and organ wareroom at Dexter, Me.

-Fred. Lohr, of Hardman, Peck & Co., has returned from his Euro-

-An attachment has been issued against C. W. Coops, piano maker, and

dealer, Taunton, Mass -Mr. Ben. Starr, of James M. Starr & Co., Richmond, Ind., is in town

looking as fine as silk, 21/2 yards wide -The Ogdensburg Music Company, Mr. Newell proprietor, are do fine trade, and will ere long branch out.

-The Mason & Hamlin pianos displayed by Peek & Curtis, of Red Bank, N. J., at the Asbury fair received the highest diploma.

-N. S. Hawes & Son, who carry a large stock of pianos and organs at Riverside, Cal., have taken a new large wareroom in Masters' Block. -The retail piano and organ trade of Wilmington, Del., has gone to eep, most purchasers getting their pianos and organs from Philadelphia

-Frank Davis, formerly with the Baldwin branch at Crawfordsville, Ind., has accepted a place with J. Townsly & Sons, the music house of

-Pappenberg, the piano man who disappeared some years ago and at down as dead, returned from London last week. He had be

don at the Brinsmead factory

-Mr. R. C. Jackson, until lately with the Ayres & Wygant Composition of Chicago, has been engaged as a retail salesman at the New Yoranch of the Emerson Piano Company.

—At a meeting of the directors of the A. H. Whitney Company, of uincy, Ill., held on the 28th, it was decided not to proceed with the illding of the new factory at present. The Kansas City branch of the mapany will be discontinued.

-Mr. Andrew Obonie, with Messrs. Chickering & Sons' New York

—Mr. Andrew Obonie, with Messrs. Chickering & Sons' New York branch, and probably one of the oldest and most experienced tuners and regulators of this city, returned home on Wednesday last after a four months' vacation spent with his wife in Europe.

—G. H. S. Weller, of Reading, made a great display of Estey pianos and Estey organs at the Berks County fair recently. He was ably assisted by Harrison T. Fox, his right hand man, and C. W. Moody, who travels for Estey, Bruce & Co., of Philadelphia.

—Robert Fan has been used for \$3.000 dampages by Miss. Buscell's

travels for Estey, Bruce & Co., of Philadelphia.

—Robert Fay has been sued for \$3,000 damages by Miss Buscel'e daughter of James R. Buscelle, a broker. Fay had sold her a piano on the instalment plan, and she claims that when she prevented its removal by him he assaulted her, inflicting great bodily damage. The assault is denied by Fay, who says that he tried to remove the instrument because of arrears in payments.—San Francisco "Call."

WANTED—A thoroughly first-class piano tuner and repairer, alt of action and tone regulator, desires a situation in a wareroom or factory; city or country. First-class references from the leading firms of New York city. Address "Tuner," 238 Wyckoff street, Brooklyn, N. Y.

### LYON & HEALY.

## The Great Chicago Establishment.

A N irresponsible contemporary of Saturday last presents a laudatory account of a maker of banjos in Philadelphia, unqualifiedly designating him "the leading manufacturer of banjos." We must assume that the title was thoughtlessly bestowed by the ambitious young man who composed or compiled the article, and that it must have entirely escaped the notice of the editor of the paper, since however praiseworthy may be the efforts of the Philadelphia gentleman, it is a fact known the world over that the leading manufacturers of banjos are Messrs. Lyon & Healy, of Chicago.

They are the leading makers, not alone in that they turn out more instruments of this class than all other factories combined, but because the quality of their product places them pre-eminently at the head of the list for whatever musical merit there may be in banjos.

The banjo is one of the many articles emanating from the Lyon & Healy factories that has contributed toward popularizing their name wherever music or any semblance of it is known, and it is within the bounds of careful assertion that literally hundreds of thousands of jig inspiring machines have been turned out by them and sent to all parts of the globe. Their exports of banjos alone—to remain silent as to their other manufactures—form a very important element in our custom house statistics, probably ranking immediately after the value of reed organs and pianos in the list of musical instruments.

Of all the many interesting sights of that city of sightsincluding the incomplete world's fair site-there is perhaps no one display of detail work more fascinating than the operations of the Lyon & Healy factories, where these banjos are made. There one can actually see an instrument created from the crude materials, from the raw woo and hides, the shin bones used for the tuning pegs, the rank skins and the mother of pearl still in the shell to be sawed out for ornamenting the fret board. There one may see scores of men and women at work in this one branch of the business, each one laboring at some component part contributing to the entirety, finally passed upon and perfected by experts. The Lyon & Healy banjos embrace every grade of that tunesome article from the cheap ones ordered of them by the gross to the finest possible speci mens for solo work. They publish a separate catalogue for retail information as well as thousands of compositions for the banjo, ranging from an instruction book from which the novice can learn to pick out "Way Down on the Suwanee River" to an "orchestration" of the "Tannhäuser" overture for the ambitious college clubs and banjo

Banjos—banjos—why, there is no one else in it with Lyon & Healy—what's the use of talking!

And the other things they manufacture—whew! Why, they publish 23 separate catalogues for the wholesale trade alone, not including the subdivisions, of which there are special descriptive books for the general public.

They make anything you can think of and some things that you have never heard of, from a child's drum for the toy trade to a piano you may be proud to have in your home, and they make every conceivable part and attribute of this whole range of the means for making music.

There is not such another institution in the world, and it is to be regretted that the limits of a short notice like this will not permit of an endeavor to give some further conception of the magnitude of the institution.

However, there is much time ahead of us

#### Erie Piano Company.

R. J. E. PATTERSON to-day broke ground for another large factory building near the corner of Twelfth and French streets. This building will be 36x80 feet in area and three stories high. It will stand with its gable end to French street and extend back, nearly in line with the creek, to within a few feet of the building of the Eric Piano Company. It will be devoted to sheet iron work. This building and that of the Eric Piano Company stand upon a lot that is one of the best in the city as a manufacturing site, and it will before long be entirely covered with factory buildings, as Mr. Patterson states it is only a matter of a little time before it will be necessary to erect a building on the corner and soon another will be placed over the creek, which will be walled in and bridged, as has been done by the Ball Engine Company.

The Eric Piano Company has begun work at its new factory on East Twelfth street and has a large number of pianos in the course of construction. There are 200 cases or more now in the hands of the finishers and work is in progress upon the frames and other portions of the instruments. The first finished piano of this company's manufacture will be turned out next week. It is expected that the output of the Eric Piano Company's shop will be 25 finished instruments every week for the first

few months, which in the space of a year will be increased to 50 per week. The instrument will be of a medium price, but first class as to workmanship. Mesars Colby and Patterson are the managing members of the company.—Erie "Times."

#### Items from "Music and Drama."

(With Explanatory Notes by Harry E.)

[The authenticity of the articles copied from Clambake Harry's "Music and Drama" having been questioned, the page numbers are given to-day, showing the exact pages from which these items in quotations are taken. They will be found in last Saturday's "Music and Drama," as indicated here.—Eds. Musical Courier.]

From Page 7.
"Many of the leading Steinway dealers, who have been in the city in the last few days, have ordered large stocks

of Steinway pianos for immediate shipment."

I don't mean to say that those who were not here did not order, particularly as no leading Steinway dealer happened to have been here the last few days. Immediate shipment means right away. The readers of my paper who take the wrappers off it will find that I am right when they read what I say.

From Page 7

"The many changes and improvements which have been made in the warerooms at Steinway Hall are attracting much attention, and when the finishing touches have been put on, Steinway & Sons will have a superb establishment for the display of so celebrated an instrument as the Steinway piano."

Mr. Karl Fink asked me if they knew it. Certainly they know that they are displaying Steinway pianos. What kind of pianos does Mr. Fink suppose Steinway & Sons display?

From Page 7

"Mr. Stetson is certainly in a position to judge, and his opinion is most valuable, being based upon personal experience in his management of the wholesale and retail department of the house of Steinway & Sons."

Any boy in a New York or Jersey City grammar school who can parse this sentence can get one of my back Christmas numbers free of charge. I have lots on hand. This sentence is really intended to show that the house has two departments, although I have put them both in one.

From Page 7.

"Much of the credit of this action of the association is due to Mr. R. M. Walters, who has been indefatigable in hunting down piano swindlers and also in taking active measures for the suppression of similar evils in the retail business."

I haven't got the exact record of the number of piano swindlers Mr. Walters has been hunting down since he is in business, but it shows how busy a man can be making it his business to make pianos and hunt down swindlers indefatigably for years. Do you catch the idea?

#### From Page 7.

"Mr. Napoleon J. Haines was well pleased with the results of his trip, and met with a splendid reception from the members of the trade whom he had the pleasure of meeting."

Those members of the trade Mr. Haines did not have the pleasure of meeting were not met by him, and therefore he did not meet with a splendid reception from them. He will be well pleased with the results of his next trip and will meet with a splendid reception from the members of the trade whom he will have the pleasure of meeting then.

#### From Page 9.

"The Sterling Company have built up a large and extensive concern, and their business now reaches to every section of this country, and with their well-equipped manufacturing establishment, the great excellence of their instruments, and the personal popularity of Mr. Blake and Mr. Mason, 1891 promises to be, in business, a banner year in the history of the Sterling Company."

Any boy anywhere in the United States who can parse this sentence can get true copies of my next Christmas number for nothing; it makes no difference how few I print. I've got a dead cinch on this offer.

#### From Page 9.

"Dunham & Co. have recently made several new agencies for the Dunham piano."

This statement is made to prove that Dunham & Co. really make the Dunham piano. Dunham & Co. did not make any new agencies for any other pianothan the Dunham piano. This is a fact.

#### From Page 9.

"Mr. Bothner visited many of the principal cities between New York and Chicago, and had a very pleasant reception from the manufacturers whom he called on."

All those manufacturers Mr. Bothner did not call on he had no pleasant reception from; it was only those he called on. He might have had pleasant receptions from the manufacturers if he had only called on them, but he certainly did have a very pleasant reception from the manufacturers whom he called on.

#### From Page 11.

"President Duffy is very well satisfied with the orders which he has received in the last few weeks for the Schubert piano, and he is more than pleased with the fall prospects."

President Duffy is not very well satisfied with the orders which he received for other pianos. He is only well satisfied with the orders which, he received in the last few weeks for the Schubert piano. Maybe he is also very well satisfied with the orders which he received in former years for the Schubert pianos, but there is no doubt that he is very well satisfied with the orders which he received in the last few weeks for the Schubert piano.

From Page 11.

"Messrs. Krakauer Brothers have made a number of changes in their new styles, and have also greatly added to the attractive and handsome appearance of the Krakauer pianos."

These Krakauer pianos are the pianos made by Krakauer Brothers, who make the Krakauer piano. If they were making any other pianos I would say so. Krakauer Brothers have really made the changes in their new styles of Krakauer pianos, which are made by Krakauer Brothers who make the Krakauer piano.

CLAMBAKE HARRY.

#### JARED DIGGS.

The saddest words of tongue or pen
Are will you stencil in the where and when?
H. H.

Qиімвово, N. Y., September 27, 1891.

DEAR MUSICAL COURIER—Of course, you have heard the sad, glad, bad news (as Swinburne would say of Villon, the poet housebreaker), and so I won't reiterate details of the fatal illness that carried off Jared Diggs, Esq., late of Pilltown, N. Y. There have been many notable deaths in the piano and organ trade, but really none that have stirred our vicinity so deeply as the decease of old—I mean the late—Jared Diggs, Esq. But, Mr. Editor, I would not be doing my duty to the dead, nor would I deserve my reputation as a chronicler of contemporaneous Quimboro history, if I did not fully describe the deep damnation of his taking off.

I am sure my motive in so doing will be misinterpreted, perhaps harshly criticized, but, as I have no worldly respect, let the truth prevail.

First, let me dispose of several small but important facts. Jared Diggs, Esq., was a much older man than I ever imagined; the old fox—I mean, the venerable deceased—carried his years easily. To be brief, he was 75 years of age and he left an estate, real and personal, anywhere from \$50,000 to \$70,000. He carried a pretty good stock and his outstanding accounts were large, for to Diggs must be ascribed the great honor of having introduced the instalment plan, and by that I mean the instalment plan at its very worst, for toward the last he was giving away (in addition to himself) large lamps full of oil, with every Wimball piano, and you all know what that meant. It was just there the old—the late deceased—got the best of local dealers, for he had ready money, never bought on time and always gave large orders. So, you see, when you take into consideration that he bought the Wimball—a low grade instrument—for \$88.67, wholesale, he could well afford to give away books, stools, lamps, mangles, pumps, prayer books, heifers, even cradles and safety pins, and what not.

This much to show you how the rascal—I mean the late deceased—conducted business. You remember how my Chicago trip turned out such a dismal failure. I had to keep in my store for a week, for everybody was laughing at me, old Diggs having told the story right and left; that is, he didn't tell the story right, but anyhow I got left. Well, I stood it quite a time, and even laughed at an allusion in the Quimboro "Gazette" at my discomfiture, but I finally got mad, hitched up my mare and drove over to Pilltown to see the old buzzard—I mean, of course, the late deceased—and to tell him my opinion of him. Oh, I'm a bad man when I get my "mad" up. I reached Diggs' warerooms about noon and sent my horse and trap up to the hotel stable with a boy, telling him to order me dinner for 1 o'clock sharp, as I was hungry after the drive.

Somebody ate that dinner, for, as you will find out later, I never did.

Sauntering into Diggs' store I accosted his son Peleg, a nasty, slippery cuss of about 35, and asked him where his dad was. Peleg had a customer, so he merely motioned for me to step back into the private office back of the store. There I found no one, although, heavy breathing in a little anteroom told me very plainly that the aged viper—I mean the late deceased—was asleep and sleeping for all his old carcass was worth.

Now, Mr. Editor, you know me well enough to acknowledge that I am not a man to concern myself with other people's business, so what, followed was purely accidental.

I sat down to read the "Recorder," that happened to be there, but I hadn't read a line before my eyes wandered to a package on the desk before me, and for the moment I was a raving kleptomaniac, and could no more have resisted taking up the tempting little parcel, even if I had been shot

STRICH & ZEIDLER, 511 & 513 E. 137th ST., NEW YORK.

for it. And then how my eyes bulged, and so would yours and so will yours when I tell you of my curious find. The outside of the package read:

> TESTIMONIAL LETTERS FOR W. Section 318. Up to 1891-2.

It was not tied up, so I opened it and found a lot of letters, all in Diggs' handwriting, all purporting to be from various personages scattered over the habitable globe.

I give you a few random specimens:

rown Jail, Mass., January 31, 1890.

My Dear Mr. Wimball:

In reply to your favor of the 16th I hasten willingly—gladly—to write to you that in my opinion your gumwood upright, Style 16½ B. is the best instrument I have ever played upon since my immurement within thes hospitable prison walls. (I have had no other piano, though.) For rendering that touching melody that I am so fond of, "I Butchered My Aun with an Axe," the Wimball piano is simply unapproachable, and I assur you—even promise you (of course this must be kept strictly private)—will use your wires as pick locks when I make my next effort to escape.

Yours repentantly,

JESSE POMEROY (SEC),

The Boy Murderer (aged 32). My Dear Mr Wimball

His mark

"Whew!" I said, as I wiped the perspisweat off my fore head, and then, after listening carefully to the snores of the neighboring sleeper, I proceeded to read several more. They ran (or walked) as follows:

PARADISE (PARK), HEAVEN COUNTY, GODVILLE, EARTHLY CALENDAR, July 4, 1889. Friend and Brother in the Lord

Exercised and Brother in the Lord:

After shedding my carthly envelope my astral soul shot into space at a rapid pace. Arrived here twenty minutes after leaving your sinful planet and found, to my astonishment, St. Peter practicing on a Wimball gunwood upright in the little lodge house at the entrance to Paradise. After the usual formalities I, full of earthly curiosity, asked the bald headed keeper of the keys his opinion of your famous and splendid make. He blinked at me a bit and then said in a low (watch) guarded voice, "My dear Mrs. De Bar, I use no other instrument since I had the rheumatism, some centuries ago, which I contracted (the rheumatism, not the Wimball) while on a little furlough in hell. There is something in that gumwood that is eminently soothing to my old joints; it must be balsamic in its properties. This way, please. Front! Show this lady to her room, please." Knowing you would like to hear all this, I remain in eternal bliss practicing the harp study of Chopin.

Mrs. Diss de Nee Vera Aya (Drinking) Bar.

"Heavens!" I gasped, quite naturally, and continued my reading.

my reading.

WASHIN We, the undersigned, believe that the Wimball Gur ever been excelled as a heavy grade piano -not even Gumwood Upright has even by the Beatall or-DANIEL F. BEATALL, EVA LAY HAMILTON. Another ran:

YGDRASILI, LLIEWELLLEN PARG, WHALES, G. B.

Dear, Dear Mr. Wimball.—Yes, it is true. I have dyed my hair black again. Nick is well; so is the parrot. I sing with Abbey. Ask Alfred all about it.

Oyster Patty.

"And not a word about the piano," I murmured. Fever-ishly I clutched a fresh batch, and was well rewarded for ny trouble. The next was dated from Cape May, N. J.

It read :

CAPE MAY COTTAGE, N. J., July, 1891.

ear Uncle Wimball:
Yes, mamma says I can accept as a present one of your pretty toy ghts. Please sendit care of Uncle Russell. Yours, BARV McKRR "Politics, too! What next?" I thought.

BROOKLYN, L. I., January 18, 1890.

Mr. Deacon Wimball and Reverend Sir:

Permit me in the name of myself, the Lord and my numerous flock, to thank you for your glorious gift of a monarch-like grand. May your days of usefulness be many and may you prosper long in the land.—Kings, verse 116, p. 2.

Yours in the Lord,

SALVAGE.

"The church in the game, also," was my only comment to this, but the next few astonished and horrified me:

Noo Yorick, 188
Say, that's a dandy dog house you sent me—honor bright. Me and
friends tump de life out of it and we sing "Maggie Murphy" and "C
rades" all day. Yours truly, John Lawrence Sullivar

Then I chanced on a letter that was evidently out of place. It read:

Mr. Wimball:
DEAR SIR-I won't call your piano the "Monarch of Grands CLAMBAKE HARRY. than \$10, cash in advance Yours,

CHICAGO, January, 1891. Look here! I've had a h-ll of a time about the " Mor

My rent is due and the printer is raising a row.
You know what to do.

At this I exclaimed so loudly that the old rat-I mean the late deceased-awoke and rushed into the room, and whether it was the shock of seeing me reading his private papers, or the fact of his being awakened too suddenly for one of his advanced years, I will never know, but a catastrophe followed.

The old man, ghastly white, his eyeballs flaming and bulging from their sockets, rushed at me screaming and gasping

"Thief! wretch! villain! My letters! What will Wim

He never got any further with that speech, for he stopped, straightened himself up so rigidly that he grew taller, and then I heard something snap like a whip and he fell gasping and foaming at my feet and the black blood from his mouth covered the Wimball testimonial letters with a crimson stain.

Thus at last I got even with Jared Diggs, Esq., but death was my partner. And then, oh, then, what an uproar! Peleg Diggs rushed in, and seeing me all over blood and trembling, and his father's corpse at my feet yelled:

"You have murdered my father!"

My presence of mind did not desert me and I grabbed Peleg by the throat and said, shaking him as does a dog a bone (he only weighs 90 pounds):
"I'll break your face in, Peleg, if you don't keep quiet!"

That stilled him, and some how or other the news was broken to the old woman and the coroner was summoned.

They discovered that the old man had ruptured a valve of his heart, and brought in a verdict "Died from a visitation of Providence, but please don't do it again."

My! the funeral was splendid. The remains were laid

ut in an old Sick square, and after a long funeral oration from the Pilltown parson, the Rev. Jabez Huldigung, your young editor friend with the feet—what's his name, Harry something or other—sang in the most friendly and touching fashion "Flee as a clam to his ovenly home."

Oh! It was real fine—the whole affair. After the old scoundre!—I mean the sainted deceased—had been planted -I mean interred-several days I called on Peleg to see what he was going to do.

He received me very sourly, but as he had to be civil he bade me sit down.

"Now, Peleg," says I, "I hope you are not going to carry the Wimball, are you?

"Why, do you want it?" he said suspiciously.

"No," said I, "many thanks to you, but you need a first-rate leader and then a good medium grade instrument. Now, I advise you as a friend of your poor pop (God for-give the lie—sotto voce) not to meddle with Gil or his new

piano."

"Gil's new piano!" said Peleg sneeringly. "Just catch me! Why, it takes four months to make a new piano, and Gil promises me that he will furnish me at least 15 by October 1. I don't see how he is going to do it unless he gets them from Wimball."

"I know how he'll do it" said I. "He'll get Sick to sell him a lot of his stencils and palm them off on the dealers just as he did when he was in business with Leeds Waters.

"Say, Hayseed, do I look like a flat? I guess I can tell a stencil piano; besides, when I come to think of it, you were never a friend of dad's, and—

"He was never a friend of mine, Peleg," said I very gravely, rising to go, and as I drove home I couldn't help saying.

saying,
"Like father—like son."

HARVEY HAYSEED.

# FRONT AND BACK VIEWS OF A DECKER BROT

FRONT VIEW.

The case of this Piano is made of "Prima Vera."



Made for Hon. Lewis Ginter (of Allen & Ginter).

#### SMITH AMERICAN ORGANS.

THE fact that Smith American organs, known to the music trade of America, Europe, Australia and other foreign countries for an age past, are to continue their high standard is demonstated by the illustrations in this paper showing the latest variety of styles in which these instruments are to figure during the coming fall and spring seasons.

As has always been the rule, only the best material necessary to the construction of a reed organ will continue to be used in the Smith American organs. The tone and variety of combinations that have always made these instruments attractive and salable are, if anything, improved, and a greater scope is given to the competent player who understands how to unfold the capacities of the various sets of reeds.

The old case factory on Albany street, Boston, has been disposed of, and a large factory building at 260 Dover street is now the scene of unusual activity in the production of these organs.

Mr. Frank Edmands, one of the managers, has charge of this part of the business. Mr. J. N. Merrill, who is attending to the export trade at present, has been ill with the grip and pneumonia and is now in Switzerland on the path to complete recovery. The reports of the London branch show a constant and active demand for Smith American organs, a large invoice of which was shipped last week. In fact the export trade in Smith Americans never has been better than during this year, with excellent future prospects.

It is not known how long Mr. Merrill's present European trip will continue, his presence there depending upon the state of trade. During his abence abroad the business here remains in competent hands, and dealers who believe in handling a fine organ, a reliable organ, an organ with a distinguished reputation, an organ of which over 128,000 individual examples have been produced and are in use all over the globe-dealers who believe in handling such an organ should at once put in their orders for the Smith American organ, Boston, Mass.

#### Official Notice.

The Smith American Organ and Piano Company having decided to confine their business to the manufacture and sale of pianos, the undersigned have made arrangements for the manufacture and sale of the Smith American organs.

Mr. J. N. Merrill, who has been identified with the sale of these organs for many years, will continue in charge of the organ business, and the unquestioned high standing and reputation of these organs will be fully maintained by the makers.

The organs will be manufactured and sold under the name of the Smith American organs.

J. N. MERRILL, FRANK EDMANDS, Managers.

#### ANSWERS TO QUESTIONS.

THERE is a large batch of inquiries to be disposed of, some of which receive attention with this issue of the paper. Those who are impatient must bear the delay, but all will be reached in time.

Buffalo, September 21, 1891,

Will you sindly favor me with the information of the standing of the "Henning" piano. I am a music teacher myself, and would like the information on behalf of one of my friends, &c. • • Vours respectfully, Charles W. Bradley.

Yours respectfully, Charles W. Bradley.
The Henning Piano Company, a regular incorporated manufacturing institution doing business under the laws of this State, are making the "Henning" piano, a reliable, well made instrument. In looking over these advertising columns we fail to find the company's card and cannot give the address, but they are reliable and trustworthy, and if you buy a Henning piano you will find it satisfactory. \* \* \*

Down South, where trade prospects are looming up and where competition consequently makes the dealers alert, readers of THE MUSICAL COURIER abound in large numbers. One of them writes as follows:

MERIDIAN, Miss., September 14, 1891.

Editors Musical Courier:

A. Gressett, music dealer here, handles the W. W. Kimball pianos. He advertises that they are indorsed by world renowned artists. To customers he shows these "renowned artists" indorsements. He also shows

them the press notices of the Chicago "Indicator." How much value is there to all this?

No value. This paper has conclusively shown that a low grade piano cannot be improved in quality or advanced in grade by means of testimonials. The testimonials given by so-called "artists" in favor of the cheap Kimball pianos are a disgrace to those artists. That's all. It looks on its face as if the testimonials were paid for in one way or the other. The Chicago "Indicator" is no criterion. Its editor is a debtor to the Kimball concern, who virtually control the sheet. Read it and you will see throughout its columns that the editor must necessarily be an ignoramus on the subject of music or pianos. There is not an intelligible idea suggested in that paper throughout the whole year. Its indorsement of Kimball is a foregone conclusion, and it published that the Kimball grand piano is the "monarch of grands." forgetting entirely that the Millers of Boston make grand pianos. See?

Kansas has been infested with a motley crowd of peculiar stencils for the special benefit of the members of the Farmers' Alliance.

Winfield, Kan., September 22, 1891. Where is the Bentley organ made? By whom? Is it legitimate or a stencil? What can you say of the Epworth pianos and organs?
Yours truly,
LUCY TREADWELL.

Lucy, these are indeed hard lines; you perplex usgive us the plexus, so to say. Bentley is a stencil organ; there is no Bentley organ factory. Epworth is also a rank, rank stencil. The handlers of the Epworth stencil goods are reported to be good Methodists, and their successful method of palming these instruments off upon the members of that denomination proves that they have method in their racket. You may find a more exhaustive article on Epworth in this or in one of the coming numbers of the paper. At your service. Lucy.

The Arkansaw Traveler is not the only curiosity in that State. The piano traveler gets there, too-and sometimes he gets left.

FORT SMITH, Ark., September 9, 1891.

FORT SMITH, Ark., September 9, 1891.

Is the Black & Keffer a stencil piano? A reply will oblige

Very respectfully yours, BRADLEY, BLACK & Co.

This is positively awful. Our correspondents should be careful not to overstep the bounds of discretion. The Sixth avenue establishment to which allusion is made below should not be called a "dive," for, judging from the description given by many piano and organ men who visited it, it was a highly respectable stencil inn.

To the editor

Dear Sir

We thought the inclosed "ad," may be of interest to you, being the celebrated schemer Swick is Chief character. The name used is the party who Kept the Dive on sixth ave. Looks like a move for new game.

One Who Knows Him.

PIANO-Elegant upright grand piano, not used four n Call at once; I will take \$120 cash for same. SARAH PLATEN-BERG, 80 East 125th street; ring "Swick" bell.

If Swick can sell pianos in that manner he is not doing any worse than certain more eminent men in the trade have done. There are some in the business to-day who are interested in just such "private residence" piano sales. Swick is merely an imitator.

There must be a large sale of Harvard pianos judging from the number of inquiries and letters referring to that instrument.

Anderson, Ind., September 15, 1891.

Editors Musical Courier:

Will you kindly tell me if there is such a factory as the Harvard Piano Company? Do not the Everett Piano Company make the Harvard Early reply will greatly oblige,

Yours truly,

Jas. per W. Cox.

The Harvard Piano Company have a factory at Cambridgeport and only recently enlarged the The same men who control the Everett Piano Company, of Boston, control the Harvard piano, although the factories are entirely separated. The Everett is the higher grade of the two.

We can reply to the following in short, precise, effective language:

o manufactures the "Lester" piano? Are these straight go nerwise?

The Lester Piano Company, of Philadelphia, make the "Lester" piano. Goods are very straight.

There is no end to the variety of names suggested for stenciling, but every name on a piano that does not conform with an existing company or firm is not necessarily a stencil fraud. See about the following:

rs Musical Courier :

What do you know abut the Schumann & Sons pianos sold by Nugeni what do you know about the Schulmann & Sons pranos of Sag & Hess, of Saginaw, Mich.? Please answer through your paper oblige Yours respectfully, . . .

This paper has no acquaintance with the Schumann & Sons stencil. It is a name acquired by an incorporated concern in Chicago. No names are at hand just at this moment, but it is known such a company was at one time incorporated. Whoever they may be they are not manufacturing pianos, and therefore the piano is a stencil. It is purchased and stenciled Schumann & Sons. That's all there is to it.

The following inquiry is answered in one of the replies published above :

ors institut Courier:
on are the manufacturers of the "Harvard Piano," and where is it
the Truly,
The Hurchinson Music Company,
J. L. Penny, President. . . .

Many are the victims of the Swick gang which has for years operated in all sections of the country. Read this:

SAGINAW, Mich., September 26, 1891.

Editors Musical Courier;
Seeing you seem to be so fair and ready to give information, I write to ask you is the Mozart a reliable piano, and is there a manufacturer of the style Mozart Piano Company? An early answer will oblige,

User respectfully, S. A. Wright.

The inquirer will find an item in this paper referring to the Mozart Piano Company. Any institution with which the Swicks is allied is not worthy of consideration.

THE following dispatch from E. C. Ricksecker, of Bethlehem, one of the best by Pennsylvania, was received by Messrs. Krakauer Brothers

Ветнавнем, September 26, 1891. The Krakauer piano received first premium at the Pennsylvania State

This was a deserved tribute to the Krakauer pianos, which are now pushed by the dealers representing them for all the trade is worth. "Rush" is the word most comfor all the trade is worth. monly heard at the factory, meaning that the brothers Krakauer are "rushed" with orders and business to such an extent that they have forgotten all about the fact that

this week they have shipped their No. 9,999,

and followed it by the sale and shipment of Krakauer piano

No. 10,000.

This was all to be the source of a kind of factory cele-bration to mark the event and to make an emphatic demonstration, giving, by means of it, to the piano trade a true estimate of the rapid development of the Krakauer

But the simple truth of the matter is the firm could find no time to arrange any festivities in honor of No. 9,999 or No. 10,000 Krakauer piano, and they decided to defer the whole matter to a period when proper time and attention can be devoted to it.

THE MUSICAL COURIER in the meanwhile tells the story to the trade, and this will have to be substituted in place of the original celebration.

-J. C. Kimball, of Atlanta, brother of E. N. Kimball, of the Hallet & Davis Company, is dead. He occupied a prominent business and social position in the community.

-The music store of L. K. Hammer in San Francisco was recently entered by burglars, who succeeded in getting away with a quantity of m cal merchandise. No pianos were missed.

—The Doherty Organ Company, of Clinton, are seeking to establish in Chatham a company with a capital of \$96,000, and ask the modest sum of \$40,000 for patents and good will. The town has been asked to give a \$10,000 building, free land, taxes and water.—London, Ont., "Advertices."

—After October 1 (to-morrow) Mr. C. F. Wiegand retires from the Sum mit Manufacturing Company, which will thereafter be under the contro of Mr. Hugo Kraemer. Mr. Kraemer is thoroughly well known through out the piano trade and will do an extensive busness in his line of stools covers and scarfs. The address is 18 East Seventeenth street, as before.

# MALCOLM LOVE PIANOS.

A High Grade Piano, equal to any!

MANUFACTURED BY

#### WATERLOO ORGAN CO., Waterloo, N. Y.

We invite correspondence from Dealers in localities where we are not represented.

# SMITH AMERICAN ORGANS.

Latest Styles. Ready for the Market.









Address: 260 Dover Street, BOSTON, MASS.

### PNEUMATIC SYMPHONY.

#### Wilcox & White Organ Company.

THE success of the remarkable pneumatic asymphony made by the Wilcox & White Organ Company, of Meriden, Conn., has had a sympathetic effect in all the departments of that company's factory, and the condition of the establishments portends a fall trade

not hitherto experienced by the company.

The Oliver Ditson Company, of Boston, took hold of the Wilcox & White self playing pneumatic symphony about six months ago and their last order, given a few days ago, was for 17 of the large sized instruments.

We quote from a Boston paper a reference to the business, which reads as follows

#### Seen on Washington Street.

Seen on Washington Street.

A large and animated crowd is now daily to be encountered on Washington street, between Winter and Temple place. The cause of this unusual gathering is the remarkable display of musical instruments in the great front windows of Oliver Ditson Company's store. Perhaps it is not too much to say that such a window exhibition has never been seen in this city. The windows have a frontage of 75 feet and contain 8 of the finest Decker Brothers' pianos, 2 of the celebrated Conover pianos, 3 Shoninger pianos and 2 of the windows the Organ Company. Grouped strong the playing symphonies (or the automatic organs) of the Wilcox & White Organ Company. Grouped strong the playing symphonics with the property of the wildow as the playing symphonics with the playing symphonics and the playing symphonics with the playing symphonics and the playing symphonics will be property of the wildow as the playing symphonics will be property of the wildow as the playing symphonics and the playing symphonics and the playing symphonics are pure the playing symphonics and the playing symphonics are played to the playing symphonics and the playing symphonics are played to the playing symphonics and the playing symphonics are played to the playing symphonics and the playing symphonics are played to the playing symphonics and the playing symphonics are played to the playing symphonics are played to the playing symphonics and the playing symphonics are played to the playing symphonics are played to the playing symphonics and the playing symphonics are played to the playing symphonics are played to the playing symphonics and symphonics are played to the playing symphonics are played to the playing symphonics and symphonics are played to the playing symphonics are played to the played to the played to the around these 10 great instruments are numerous smaller musical pieces John C. Haynes & Co., on the third floor. The piano warerooms are located on the second floor of the building and are well worthy of a spe-

As to the particular pneumatic symphony, an article contributed to these columns by Dr. Erichsen, of Detroit, is worthy of careful perusal and its criticism is noteworthy, coming from such a source :

#### A Musical Wonder.

Those who have scanned over the advertisements of THE MUSICAL COURIER (and let me say right here that those who have not acquired the habit had better do so, or they will miss much valuable information) have undoubtedly noticed from time to time an advertisement so, or they will miss much valuable information) have undoubtedly noticed from time to time an advertisement of the Wilcox & White pneumatic symphony, a self playing organ of the highest order. I had not thought it possible that so perfect a mechanical instrument could be produced, and was positively astounded when I heard it for the first time. Compact in form, beautiful in design of case and reasonable in price, it will certainly come into general use. There is a popular prejudice against mechanical instruments of all kinds that should not be extended to this, as the effects produced by it cannot be equaled on any other reed organ, at least of its size. Its tone is surprisingly pure and beautiful, its voicing exceptionally fine, and its number and variety of stops admit of many orchestral effects. The flute toned stops and the soft string tones are of excellent quality and pleasing effect. Each stop has its characteristic quality, and the clarionet preserves the peculiar wooden character of the original.

I could scarcely credit such a mellow and sonorous tone as coming from a reed. As a solo instrument, the beauty of the individual stops, kaleidoscopic effects of the various combinations and the harmonious blending of the whole instrument render it worthy of every encomium it has received.

For a private music room I do not know of a more satis-

For a private music room I do not know of a more satisfactory instrument. As an article of furniture it is extremely handsome, and taking up comparatively little room renders it peculiarly desirable where limited space is an object. Although a recent invention, its claims for entire fitness for general as well as church and lodge use are sustained by the unusually prompt and unreserved approval of the most eminent and conservative musicians. As an accompaniment to the voice, the pneumatic symphony is unrivaled.

My leisure hours are frequently employed in treating myself to the gems of the great masters in music, and I consider the instrument not only a source of infinite delight but a great educator, which is constantly increasing my knowledge of the divine art. I have not tried to speak in detail of its many good and distinguishing qualities, and will only add my confident belief in a grand and successful future for this novel and beautiful instrument.

DETROIT, Mich.

H. ERICHSEN, M. D. a private music room I do not kno

-" Hoyt Brothers, Piano Brokers," is the style of a new concern that has just opened a wareroom at No. 19 East Sixteenth street. They intend handling both new and second-hand instruments and to do a general storage and commission business. Mr. Charles Hoyt was for a long time in charge of the piano department of Messrs, Wm. A. Pond & Co.

#### Music Publisher Shaw.

THE COURT IS ASKED TO ENION HIM FROM MAKING FUR-THER USE OF HIS COPYRIGHTS, AND THAT THEY BE SOLD FOR THE BENEFIT OF HIS CREDITORS.

BILL in equity was filed in Common Pleas Court No. 1 by the Century Lithographing Company, a corporation under the
aws of the State of New Jersey and doing business in this city, against
Villiam F. Shaw, individually, and trading as the William F. Shaw Comany, publisher of music and musical compositions in this city, and the
central Savings, Fund, Trust and Safe Deposit Company.
The bills set out that prior to June 14, 1800, William F. Shaw had been

rading under the firm name, and had made a general assignment to the Central Savings Fund Company, and that on the latter date, in pursuance of a decree in Common Pleas Court No. 4, the trust company reconveyed to the W. F. Shaw Company all its assets which the Shaw Comveyed to the W. F. Shaw Company all its assets which the Shaw Company had previously assigned to the trust company for the benefit of creditors. That on July 3 following, W. F. Shaw, president of the W. F. Shaw Company, made an agreement with the Central Savings Fund, Trust and Safe Deposit Company that title should be taken by the trust company to all the property scheduled in the agreement as security for obligations due by the Shaw Company to its creditors; and that pending the payment of these creditors by the Shaw Company the Shaw Company should have the right to use the copyrights, plates and presses inventoried in the agreement before mentioned, and that upon payment of all the debts the trust company should retransfer to the Shaw Company these copyrights, plates and presses.

The complainants allege, however, that the W. F. Shaw Company has

copyrights, plates and presses.

The complainants allege, however, that the W. F. Shaw Company has not compiled with the terms of its agreement, has not paid the notes and obligations, and that the following notes, the property of the Century Lithographing Company, are due and unpaid: Three notes for \$61.05, due December 28, 1890, January 28 and February 28, 1891; a note for \$30.97, due March 3, 1891; three more notes for \$61.05, due March 3, March 28 and May 28, 1891; and a note for \$31.48, due May 31 last; that the title to the property before mentioned is in the Central Savings Fund, Trust and the property before mentioned is in the Central Savings Fund, Trust and Safe Deposit Company, and cannot, therefore, be reached by judgment and execution against the makers of paper, and that demand has been made by the plaintiff company upon the trust company to take possession of and sell the property of the Shaw Company, so as to pay the complainants and other creditors of the Shaw Company, which demand has not been complied with; and that meanwhile the Shaw Company is continuing to use the copyright, plates and presses in question, and applying the receipts obtained from their use to purposes foreign to those agreed upon, and that all demands for the performance of the agreement have been met with indifference and refusal. ith indifference and refusal

The court is therefore asked to order that William F. Shaw and the William F. Shaw Company be enjoined from making further use of the copyrights, plates and presses, and that the Central Savings Fund, Trust and Safe Deposit Company be ordered to take possession of these copy-rights, &c., sell them under the supervision of the court, and apply the money thus obtained to the payment of the Shaw Company's debts, for which they are held as security.-Philadelphia " Telegraph."

#### The Trade.

any, Clinton, Canada, may remove its plan-The Clinton Organ Comp

-J. H. Smith, piano tuner and dealer, La Moille, la., has removed per ly to Marshalltown, Ia.

-Mr. E. H. McEwen, with Messrs. Chickering & Sons, lately sold a parlor grand in fancy case to the Marquis de Croisie for \$2,500.

—Mr. B. C. Keefer, president of the Distin Instrument Factory, Will-msport, Pa., is making a successful business trip in Pennsylvania.

-F. A. Winter, the Altoona piano and organ dealer, has just sold a Mason & Risch vocalion to the Sacred Heart congregation in that city.

-The Chase Brothers Company, of Muskegon, have made a greater with their exhibit at the Grand Rapids fair. George Boltwood

-Mr. W. I. Broadwell, a well-known newspaper man of Kansas City letters have frequently appeared in these coluthis city

If you desire to see a very fine and choice lot of Circassian w veneers, go down at once to the storehouse of Isaac I. Cole & Son, the veneer firm, foot of Eighth street and East River.

—Ruland H. Mayland, a manufacturer of musical instruments at Nos. 331 and 333 Adams street, Brooklyn, reported to the police that an English concertina valued at \$300 had mysteriously disappeared from a desk in his office on Friday night.

—Mr. Albert Ascher, last with the New England Piano Compan New York, has accepted the position of manager of F. G. Smith's br store at No. 306 Fulton street, Brooklyn, and is as enthusiastic about Bradbury piano as he ever was.

—Mr. Arthur A. Ashforth, formerly with Messrs. Chickering & Sons, as returned with his wife from their annual European trip in much bet realth than when he left here several months ago. It is almost certain at Mr. Ashforth, having served Messrs. Chickering & Sons for some 36 ears, will now retire permanently to private life.

—One of the most popular and best known railroad men on Broadway is George A. Kunkel, who is chief clerk for Samuel Carpenter, general East-ern passenger agent of the Pennsylvania. Mr. Kunkel has been with the any years and grew up in the service. He is considered

one of the most expert men on ticket business on the street, and his opin ion on all matters pertaining to rates, etc., is never disputed.—"Wine an Spirit Review

—Messrs. Strich & Zeidler, the young firm of piano makers at 511 East 137th street, are now sufficiently well grounded in the business and have established sufficiently important connections to make their future assured, and they are now in a position to promptly fill all orders that may

—Eugene Schart, for many years connected with Lyon & Healy's music house, of Chicago, and who came to this city three years ago for his health, died at his residence on Perry street, in Central Park, South Los Angeles, this morning at 9:30. He leaves a widow and three children. The remains will be interred in this city.—Los Angeles "Express."

The remains will be interred in this city.—Los Angeles "Express."

—J. C. Freeman, in charge of the department of violins for a big Chicago music house, is at the Russell. He said yesterday: "The demand for high grade instruments in my line is something wonderful. Even in little towns I find men who will pay from \$800 to \$2,500 for an instrument that pleases them, and I begin to think that America is a musical nation after all. In Duluth the other day I was called upon by a gentleman who is not much of a musician, playing principally for his own amusement. His wife had an elegant piano, he wanted a fine violin, and coolly planked down \$1.500 to get it. Such cases are not rare, and, of course. I'm glad down \$1,500 to get it. Such cases are not rare, and, of course, I'm glad of it."—Detroit "Free Press."

of it."—Detroit "Free Press."

—It is amusing to see how much Chicago can be surprised at the discovery of such a little thing as this printed in a Chicago exchange: "I noticed that your piano mover here has an eye to business," remarked Frank Colton, a Boston drummer, at the Grand Pacific. "He delivers pianos for a house, and just as long as he is employed by that house he displays the firm's name on his sign. When he goes to another firm to haul a piano he changes the sign, in that way, perhaps, deluding each firm. Perhaps the piano sellers think he has gone to the trouble of fixing up a dray especially to do their hauling, when in reality the dray sign is provided with slides, so that while the words 'fine pianos' are permanent, the name of the firm can be substituted for another. Sharp Chicago idea, that. No doubt it works well, for they are a happy, prosperous set, idea, that. No doubt it works well, for they are a happy, prosperous those piano movers." If the same Chicago paper would put its repet to investigating how many pianos handled by these cartmen come f the same factory, but bear names to correspond to the changes of wagon signs, it would do some practical good for its readers and for legitimate piano trade.

WANTED-A first-class piano repairer; must understand his busine VV and have knowledge of tuning; state age, salary, &c.; must be well recommended. Address E. F. Droop, Box 84, Washington, D. C.

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They are made in several sizes, finished in ebony, rosewood or cocabola. Among the stock will be found a series of very handsome walnut, burl and mahogany cases at a small additional cost.

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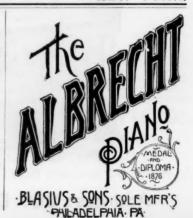
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WORCESTER, MASS.



#### Trade in Berlin.

BERLIN, September 4, 1891.

WHOLE week and over I spent in rummaging over the capital of the German empire and gained feeling with some of the leaders of the Berlin music trade. The German publishers are of course awaiting the moment when the international copyright law will be ratified by the German Government. That this will happen soon, despite the Teutonic thoroughness with which the law is being tested all too long, nobody in Germany doubts. The Mu-SICAL COURIER may count it to-day among its many victories, honors and satisfactions that it was one of the first papers in the United States which fought with all its might against the freebooter system prevailing there formerly in

against the freebooter system prevailing the matter of mental property.

Gustavus Bock, proprietor of the great music publishing house of Bote & Bock, on the Leipziger strasse, and who holds the German rights of Mascagni's "Cavalleria Rusticana," expects a great improvement in the German sheet music trade after the ratification of our copyright act. He also told me that negotiations are pending in a certain circle of German publishers by which they are seeking establish a general agency in New York. The head of this new undertaking is to be Fritz Schuberth, Jr., of Leipsic, The head of this the general agent of Germany for THE MUSICAL COURIER, who is then to re-emigrate to New York, where he has lived before and is thoroughly acquainted with the sheet music

N. Simrock, publisher of so many of Johannes Brahms and Max Bruch's works, I did not meet personally, but his nephew and representative is of the same opinion as Mr.

Frederick Luckhardt, brother of Mr. Luckhardt, at Schirmer's, and publisher of August Bungert's works, as well as Ries & Erler, Heinrich Hofmann's publishers, I did not find at home, as the Berlin temperature is this summer quite on a par with that reported to be prevailing at New York, and they consequently took a somewhat longer vacation than usual.

Peter Thelen, the treasurer of the Berlin Richard Wagner Society, is already busy with the preparations for winter's concert of the Wagner Society to be given in the German capital.

Carl Simon, the enterprising publisher of Moszkowski and Scharwenka, has at present the biggest catalogue of works written or arranged for the cabinet organ. With the American trade he held, even before the copyright act was passed, very satisfactory relations, which now, however,

agent of the German Schiedmayer and the Canadian Bell

Dr. Richard Stern, the oldest son of the late well-know Professor Stern and editor of the "Neue Berliner Musikzeitung," has published compositions of Emile Sauret and Arno Kleffel.

Raabe & Plothner will shortly publish the fourteenth nnual volume of the German Musicians' Calendar.

A far less rosy outlook into the future than is now accorded the German music publishers is at present granted to the German piano industries as regards the chantheir again exporting to the United States. However, by the recent New Orleans decision, which lowered the duties from 45 per cent. to 35 per cent., they have an opportunity

Julius Blüthner, of Leipsic, is represented in Berlin by his son-in-law, Oscar Schwalm, formerly proprietor of the C. F. Kahnt publishing house and the editor of the 'Neue Zeitschrift für Musik,'' once edited by Robert Schumann, but both of which institutions are now in the able hands of my friend Dr. Paul Simon, of Leipsic.

The Bluthner grands and uprights enjoy a well earn reputation in Europe and are well known also in the United States, and I don't think that I shall make a mistake in stating that they will soon be even more fully established there than they have hitherto been. Steps to this effect will at least in the near future be taken by Mr. Schwalm.

Oscar Agthe is the Berlin agent of Steinway & Sons, and he told me that he has succeeded in placing over and above 400 upright and grands in the capital of Germany, although it is not so very many years that he has been established there. He is a half brother of Carl Bechstein, with whom he worked for quite a long time. There is no doubt that the Steinway pianos, despite what the Germans consider somewhat steep prices, have become an important factor and a dangerous rival for some reputable houses in the German piano trade. People of artistic training and sound musical ears are nowhere more prevalent than in Germany, and if once they are given a chance to hear the difference between, say, for instance, a Bechstein and a Steinway, will not long waver in selecting the immeasurably superior Steinway. I found in Agthe's store a venerable old Steinway grand bearing the early number 509, on which I would willingly wager the price of 100 cool sub scriptions to THE MUSICAL COURIER against a 100 mark bill that it would knock the latest and newest Bechstein concert grand piano into a cocked hat despite all the Bülow and d'Albert testimonials on which the Berlin manufac-

Trautwein, general agent for the Story & Clark organs, of Chicago, has very large warerooms on the Leipziger strasse, in which not only these American organs but also pianos of his own manufacture are plentifully exhibited. business in American organs is an ever increasing in Germany, and the firm of Trautwein is cultivating it with good success. He is also the possessor of Peterson's pneumatic piano, an automatic instrument which is to be thrown on the German market at Leipsic this fall, and about which I shall have something to say in a separate article.

The firm of L. Neufeld, in Charlotten strasse 18, court manufacturer to the late Emperor Frederick, is being ably represented by the founder's brother, Max. Last Neufeld had the honor of furnishing a grand piano to the American Minister at Berlin, Mr. Phelps. Among the numerous testimonials of which this good make of pianos can boast are those of Liszt, Kullak, the Scharwenka brothers and many others

The feeling in the Berlin musical instruments trade is a very buoyant and hopeful one, although they have had rather hard times of it of late. Ludwig Neuner in the Kurstrasse, now court manufacturer to the Emperor William II., has a great number of self manufactured as The firm will well as old Italian stringed instruments. on move into a large newly acquired building in Potsdamer strasse

August Riechers, of Bernburger strasse, opposite the Philharmonic, is, despite his years, still a very active violin maker, but he complains about lack of orders from the United States. He visited America only a few years ago, as he has a son living in Philadelphia who follows his

Other violin makers of some note in Berlin are Carl Grimm, court manufacturer; O. Möckel, Joseph Hornsteiner and Carl Lüdemann.

The wholesale manufacture and trade of violins is best represented by our friend Lowendall, of 121 Reichenberger strasse. He intends to exhibit at Chicago in 1893, where he will be represented by his only son, Max, who has been associated with his father's business for the last seven years, and who has made several trips to England in the same interest. who has made several trips to England in the same interest. Lowendall, Jr., is a born American, at present 23 years of age, a splendid young fellow of spirit and musical abilities. In 1893 Lowendall will also send over one of his traveling salesmen to visit his numerous customers in the United States. Lowendall, who, with two of his traveling men, had just returned from England when I called on him, showed me around his factory, the Lowendall Star Works, which is in full swing. His "Imperial" violins have a big call, and some sets of quartets of this make have lately been ordered from England. He will soon finish his Imperial violin No. 4000.

# Pneumatic Symphony (Self-Playing) "Orchestra Grand."



#### STYLE 600.

Contains,	In '	Treble,	3	octaves	Violina	Reeds	8	ft.	String-like,
66		44	3	44	Melodia	44	8	6.6	Full round.
66		4.6	3	46	Cornettino	4.6	8	10.00	Characteristic.
44		**	3	66	Flute	**	4	44	44
**		44	3	44	Clarionet	44	16	66	Clarionet.
66		**	3	44	Saxaphone	6.6	8	66	Saxaphone.
66		66	3	44	Piccolo	46	4	66	Penetrating, brilliant
Contains,	In	Bass,	2	44	Clariana	66	8	66	String-like.
24		**	2	44	Diapason	46	8	66	Full, round.
46		44	2	44	Cremona	64	8	66	Characteristic.
44		66	2	44	Bassoon	44	8	ix	"
44		66	1	46	Sub-Bass	66	16	66	Full, deep, rich.
66		66	2	66	Bassett	60	8	66	Saxaphone.
66		**	2	24	Cor. Anglais	66	4	66	Brilliant.

#### MECHANICAL MOVEMENTS.

HARP JUBILETTA-Combinations of Violina and Saxaphone in Treble. PRINCIPAL FORTE-Partially opens shutters in Case METRONOME-Controls speed for self playing music. RE-ROLL-Rewinds or returns the music sheet Vox JUBILETTA-Combination of Bassoon and Cor. Anglais in Bass. DULCET BASS-Partially opens Contra Bass (Sub-Bass) Stop.

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Saxaphone, Harp Jubiletta, Clarionet, Dulciana, Metronome.

STOPS IN BASS—Clariana, Bassoon, Vox Jubiletta, Cor. Anglais, Diapason, Cremona, Bassett, Dulcet Bass, Contra Bass, Dulcetta, Re-Roll.

-Height, 91/2 inches; Length, 4 feet 61/2 inches; Depth, 2 feet 5 inches. Weight, boxed, 590 pounds. Cubic measurement, boxed, 71 cubic feet. See de\_ scription berewith. Cases of Mahogany, Oak, Figured Birch and Fancy Walnut; Piano Finish.

#### CHICAGO.

#### Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER, 238 STATE STREET, CHICAGO, September 26, 1891.

THERE seems to be a feeling in the minds of services of a clerk or salesman while still in the employ of a competitor is a very dishonorable action. This feeling has been fostered and greatly encouraged recently by the action of the proprietor of one of the Chicago trade papers, who has taken it upon himself personally to interfere in the case of one of the salesmen who was desirous of bettering his condition by engaging with another house. action has been promptly denounced and condemned by some of the employers, and the salesmen are almost literally up in arms against what they consider a direct invasion of their liberty of action and their indignation finds vent in no measured terms.

The strike at the Bush factory is still on and there is no change in the situation whatever. Messrs. Bush & Co. have a few men at work.

Mr. M. J. Chase is now the president of the Chickering. Chase Brothers Company.

Mr. R. H. Day has engaged with the Chicago Music Company, the Day-Johnson combination not culminating as anticipated.

A young man of this city named Mr. F. J. Baird has drawings of a device which he thinks will enable composers to register the notes without writing them out, simply by playing the piano, but as he has so far no model it is hard to say whether it would be practical or not. is an old scheme and many attempts in the direction of automatic composing which preceded it have not been successful.

The death of Mr. Alonzo Pelton, at the age of 75 years, formerly of Freeport, Ill., and more recently of the wellknown concern in this city, Pelton, Pomeroy & Cross, gives occasion for a few remarks from gentlemen in the trade here, which should certainly be a warning to abide by the old adage of "letting well enough alone." They say Mr. Pelton was an early settler and an Indian trader, and accumulated what in those days was considered quite a fortune. He got into the music business by starting his nephew in the jewelry business in Freeport, Ill., in which business musical instruments were a part, and upon the removal, caused by ill health, and subsequent death of his nephew, Mr. E. C. Dwight, he took the business in his own name

and soon after took for a partner Mr. A. J. Pomeroy, who proved to be a good salesman for that locality. The firm then became Pelton & Pomeroy, and they did so well in the music line that they finally sold out the jewelry business. Both were looked upon as big men in their locality and their credit was high, but in an evil hour they were strongly urged by a New York piano manufacturer to move to urged by a New York piano manufacturer to move to Chicago. The matter was taken into serious consideration and contrary to the advice of one of the most conservative and wisest friends they came here, but not to conquer a while their business seemed to prosper. Mr. R. W. Cross was made a member of the concern and it then became Pelton, Pomerov & Cross. No concern was better advertised; their signs appeared on every fence leading into the city; every newspaper contained their advertisement and their goods were scattered broadcast. To the initiated a crash was inevitable and the manufacturer who had urged their removal to this city had sufficient wisdom to sever the connection before the crash came, but come it did and none but a few secured creditors got a cent.

The Hollenberg Music Company, of Little Rock, Ark. has been incorporated with a paid in capital of \$42,000. Mr. Hollenberg, the Kimball Company and the Hallet & Davis Company are the stockholders. The goods to be handled are the Hallet & Davis pianos, the Kimball Company's goods, and perhaps one or two other lines not yet decided upon

The firm of C. H. Martin & Co., of St. Paul, Minn., is in liquidation

Mr. T. W. Raudenbush has bought a portion of the goods of the late concern mentioned above, and has removed to a handsome store in the Arcade Building on Wabasha street. Mr. Raudenbush will handle regularly the A. B Chase piano, which he is highly pleased with, and the Bush & Gerts piano, which he has handled for some time. He has quite a stock of Fischer pianos, which he may also represent. It is said that Third street, St. Paul, which has heretofore been the favorite street for the music houses, is becoming less and less popular, and that nearly if not all the houses are seeking more favorable quarters on Wabasha, Fourth or Fifth streets.

Mr. Charles C. Curtis, president of the Manufacturers Piano Company, of this city, says that their company were not at all interested in the C. H. Martin & Co. (St. Paul) house further than to sell them goods. It is not likely that so valuable an agency as the Weber in a place

like St. Paul will be very long without its representative.

Mr. Geo. P. Bent invites the closest inspection of his ianos and organs and is perfectly justified in doing so. He is a very conscientious manufacturer, as those dealing with him will very soon discover for themselves.

#### STEINWAYS AT SEA.

N reply to the inquiry of Mr. Horace Spaulding, we submit the following letter, which is self explana-

OFFICE OF STEINWAY & SONS, NEW YORK, September 18, 1891.

Editors Musical Courier :

I am in receipt of your letter of the 16th inst., in which ou state that one of your correspondents in the West is desirous of knowing what pianos are used on board of the modern greyhounds plying between New York and

Our pianos are used on the White Star Line, Norddeutscher Lloyd Steamship Line, Hamburg-American Packet Line, Red D Line, and the Ward Line of steamers running to Cuba, Mexico, the West Indies and South America.

Many of these instruments-in fact a majority of them have been manufactured on special order, to harmonize and correspond with the artistic trimmings of the music rooms of the respective steamers; for instance, those on the Teutonic, Majestic, Havel, Spree, Fürst Bismarck, Normannia and other fast Atlantic liners.

I returned from Europe, as you know, on the Havel, of the North German Lloyd, August 25, and I found not only the beautiful Steinway upright piano in the main music room, but a Bechstein in the second cabin, and I presume on other steamers of the transatlantic lines the same policy is adopted.

#### She Had a Steinway.

My DEAR MR. GORHAM-Let me hasten to thank you for so kindly sending me a beautiful Steinway piano during the festival.

It has been most acceptable and I have enjoyed it reatly.

Thanking you once again, believe me,

Faithfully yours, LILLIAN NORDICA.

—Young Harry Peters, the bookkeeper for Henry C. Harney & Co. the Greenpoint piano plate makers, who has been charged with grand larceny and arson, will have a final trial on Friday next, October 2. Mr. Harney claims to have discovered a shortage of \$2,377.13 in the books, which it is alleged that Peters attempted to destroy by burning. Peters has made no answer to the charge of embezzlement, but claims that he was drunk when caught in the office surrounded with fire. A general defense of insanity has been entered, and as he has wealthy connections it is possible that a compromise will be effected or that he will at most be very lightly punished.



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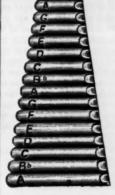
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#### George Bothner.

THE two portraits on the bottom of this page will be recognized by the great body of piano manufacturers of this country. Mr. George Bothner and his son are among the best known men in the supply department of the trade, and the action they are producing has become famous for the qualities most desirable in that intricate piece of mechanism that plays its important rôle in the manufacture of pianos.

The Bothner action has now been before the trade and the public for more than a quarter of a century, Mr. George Bothner, Sr., having completed the 25th anniversary of his business career on March 26 of this year. During this long period of time the firm has had many prosperous eras, but never before has there been such a demand for Bothner actions as now exists. This in itself conveys the greatest compliment to the manufacturers of this action and at the same time offers a guaranty of future prosperity.

Much of the detail of the business now devolves upon

young Mr. Bothner, who has made himself a most necessary adjunct of the industry established by his father.

#### Weber and Testimonials.

ONE of the noted characters about town in New York 10 or 12 years ago was the late Albert Weber, the great piano manufacturer, who was a prominent figure at the clubs, first nights at the theatre and especially at the opera. He was a man of wonderfully acute mind, great personal magnetism and unbounded energy. His business had been a growing one, but it got its great start through the Centennial Exposition, where he carried everything before him, though before this he had a large following among artists. Weber was really the originator of the artist testimonial business which in these times has degenerated into a meaningless puffery of perfumery and pianos, but was then a genuine thing, and the testimonials came to him spontaneously enough. Visiting artists got in the habit of coming to him as his instruments became known for the loan of a Weber piano during a two or three weeks' season or more; and Weber, who was a most obliging fellow and an unfailing friend, was only too glad to have his piano tried by an authority. Naturally enough came a polite note of acknowledgment in which the piano came in for its share of praise; and these accumulated to uch an extent that it finally occurred to him to publish them, and so, innocently enough, the ball was set rolling.

Testimonials from that time forth became the rage, and in the course of a short time comparatively the instrument of unexcelled construction received apparently no greater

commendation than the instrument whose construction left many things to be wished for. For this reason the influence of testimonials waned and they have now received check from which they will probably never recover. This is the action of the house of Weber, and I believe it is the only and first house which has ceased publishing testimonials. Although it still enjoys almost a monopoly of artistic patronage, it has steadily refused for years to publish a single testimonial on account of the distrust that their indiscriminate use has engendered, and which serve, therefore, only to identify the wares on which they bestow this adulation with the proprietary nostrums and sapona-ceous vendibles which the more discriminating readers throw aside with a smile of incredulity.—Francis Holland, in Chicago "Herald."

What would Albert Weber say, were he living, of the testimonial schemes of to-day, particularly of the Kimball testimonial scheme and its ludicrous effect upon the piano trade?

#### Edmund Gram's Views.

YOUR letter of the 7th inst., requesting me to give my OUR letter of the 7th inst., requesting me to give my views regarding the coming fall trade, has been received and as to which would reply that throughout the State of Wisconsin the prospects are quite favorable. Should the crops continue to be as encouraging as they have been the season bids fair to exceed last year and the year before. Applications for catalogues, &c., have already taken rapid strides, which is a very encouraging fact that trade will be good. The trade in Milwaukee for the fall has promised to be a good one, and will no doubt surpass previous years to a considerable extent.

Very respectfully yours,

EDMUND GRAM.

#### Bellak's Will.

AST Wednesday's Philadelphia papers publish the account of the probating of the will of the late James Bellak, of that city. We quote:

The will of the late James Bellak was probated yesterday. It disposes of property valued at \$200,000. In making disposition of the estate, after providing for several bequests to the various members of his family, the will reads: "I direct that each of my daughters shall receive when mar-ried, if after my decease, the sum of \$5,000 upon the day of their mar-

riage."

To the testator's sons is given his piano and organ business and \$10,000 cash, in making which bequest he says: "I do this to enable them to carry on the piano and organ business heretofore carried on by me and on a cash basis. They may announce themselves as my successors, but must not otherwise use my name."

The bequest is valued by the testator at about \$90,000, and should the total exceed this amount the difference is to be deducted from the \$10,000.

The residue of the estate is devised to the widow during her lifetime or world her remarkings, and afterward respects to the children of the testator.

til her remarriage, and afterward reverts to the children of the testator

of the testator, Alfred, Leopold and Charles Bellak, as executors, the latter two only surviving him, however.

The son Alfred named in the will died since it was made. The relatively small estate of James Bellak will surprise the whole piano trade fraternity, as his wealth was estimated far above any such sum. It must not be forgotten, however, that Mrs. Bellak holds some valuable property in her own name. Yet as an estate Bellak's falls far below the public estimate.

#### Pianos Were Their Prey.

INSTRUMENTS PROCURED ON THE INSTALMENT PLAN AND PROMPTLY PAWNED

SAMUEL SHAEFER, 22 years old, living at 1937 Venango street, who was arrested with Att. SAMUEL SHAEFER, 22 years old, living at 1937 Venango street, who was arrested with Albert Shaefer and William Sadler, alias Wright, by Officer Downing, of the Twenty-fourth Police District, and taken before Magistrate Kochersperger on Wednesday and held under \$800 bail for a further hearing, was held under \$1,000 bail again yesterday by Magistrate Kochersperger for his appearance at court to answer the charge of stealing a gold watch and chain with some money from John Muscatroid, of 3780 Garnet street. At the hearing it was testified that Shaefer and his companions enticed Muscatroid to their home, gave him beer, drugged him and while under the influence of the drug robbed him.

When Shaefer was searched at the station house a pawn ticket issued by

When Shaefer was searched at the station house a pawn ticket issued by a pawnbroker at Third and Green streets for Muscatroid's watch and in was found on his person.

chain was found on his person.

At the hearing yesterday he admitted having stolen the watch, but said
he was drunk at the time. Magistrate Kochersperger ordered Albert
Shaefer and William Sadler discharged at the final hearing yesterday, as
there was no evidence forthcoming to prove that they were the parties
who were obtaining pianos and other articles of furniture from instalment

who were obtaining pianos and other articles of furniture from instalment houses and pawning them after paying the first instalment. Immediately after his discharge Sadler was again arrested, this time by a constable of Magistrate Durham's court. The constable had two warrants for his arrest, one sworn out by F. A. North & Co., who allege that he obtained a piano from them not on the instalment plan, and three days later pawned it. The other warrant was sworn out by P. H. Eaton, of No. 2820 North Front street, who represents the firm of William Boothe. At the hearing before Magistrate Durham a representative of the firm of North & Co. testified to the charges in the warrant, and Mr. Eaton, on behalf of William Boothe, said that the prisoner several times visited his establishment, and the last time, when he said he was the manager of a theatrical company, procured a piano on trial. He gave two concerts in a hall on Columbia avenue and on the night fixed for the next concert he had decamped. he had decamped.

Magistrate Durham held Sadler, alias Wright, under \$1,200 bail for his appearance at court, \$600 on each charge.—Philadelphia "Times."

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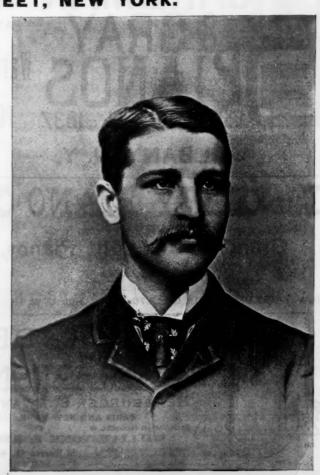
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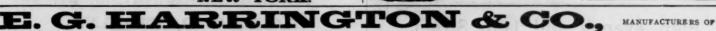
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